

THE
M E T H O D

J. Vaughan OF *Smith*

TEACHING and STUDYING
THE
BELLES LETTRES,

O R,

An Introduction to LANGUAGES, POETRY,
RHETORIC, HISTORY, MORAL
PHILOSOPHY, PHYSICKS, &c.

W I T H

Reflections on TASTE; and Instructions with
regard to the ELOQUENCE of the PUL-
PIT, the BAR, and the STAGE.

The whole illustrated with Passages from the most famous
POETS and ORATORS, ancient and modern,
with CRITICAL REMARKS on them.

Designed more particularly for STUDENTS in the
UNIVERSITIES.

By *Mr. ROLLIN*, late Principal of the University
of Paris, Professor of Eloquence in the Royal College,
and Member of the Royal Academy of Inscriptions
and Belles Lettres.

Translated from the *French*.

V O L. I.

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BY THE

TRANSLATOR.

THE Work we here present the English Reader, has already acquired so great a Reputation all over Europe, that it would perhaps be impertinent to attempt a Panegyric of it in this Place. For the most learned and ingenious Journalists have honoured it with the highest and most just Encomiums in their periodical pieces, and applauded it as one of the compleatest Treatises ever published on the Subject of polite Literature. Nor have particular Writers of the greatest Fame and the finest Taste been wanting in their praises of it; and to name only two of different Nations: the late Bishop Atterbury, whose Knowledge in the various Topicks here treated of is universally allowed, gives it the highest character in a Letter he sent to the Author, on receiving this Work from him; and the celebrated Mr. de Voltaire, though he has taken upon him to exclude a great number of eminent Writers of his own Country from his Temple of Taste, has yet given our Author a very honourable place in it. In short, were we to transcribe all the Eulogiums which have been made on this Composition, we should write a Volume instead of a Preface.

This Treatise is not merely the result of Speculation, but of a great many years practice in an University to which several of the most eminent Men in France owed their Education. No Preceptor seems to have studied more carefully, the various Genius's, Dispositions, and Inclinations of Youth, nor to have been more successful in his Labour than our Author. The manner in which he has drawn up this excellent Work proves him equal to it in every respect; and the tender and affectionate Touches

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with which it is interspersed, shew him to have been the kindest Master. If ever Tutor strewed the Paths to Science with Roses, 'tis Mr. Rollin. Thrice happy the Pupils who were under the Tuition of a Gentleman, in whom Knowledge and Sweetness of Temper are so agreeably blended!

'Tis too often observed, that when mere Scholars (especially those concerned in the Education of Youth) take up the Pen, their Productions betray an air of Pedantry which is very distasteful to Persons of a polite turn of Mind and Behaviour. But nothing of this character is seen in our Author. He discovers so consummate a Knowledge in the several Arts he professed, that to consider him in this Light, one would conclude he had never stirred out of a College; and, on the other side, so much of the fine Gentleman in the dress of his Style and Diction, that one would imagine he had spent his whole Life in Courts.

A circumstance which reflects the highest Honour on him, is his great Modesty. Learning is but too apt to elate the Mind, and to make those who are possessed of it, look with the highest Contempt on all such as cannot boast the same Advantages; but it had a quite different Effect on Mr. Rollin. This Gentleman, so far from delivering himself in a magisterial Tone, speaks always in the mildest and most submissive Terms. In his Work, 'tis not the Pedagogue who instructs us, but the fond Parent, the amiable Friend.

A LETTER, written by the Right Reverend Dr. FRANCIS ATTERBURY, late Lord Bishop of Rochester, to Mr. ROLLIN, in commendation of this work.

Reverende atque Eruditissime Vir,

CUM, monente amico quodam, qui juxta ædes tuas habitat, scirem te Parisios revertisse; statui salutatum te ire, ut primum per valetudinem liceret. Id officii, ex pedum infirmitate aliquandiu dilatum, cum tandem me impleturum sperarem, frustra fui, domi non eras. Restat, ut quod coram exequi non potui, scriptis saltem literis præstem; tibi que ob ea omnia, quibus à te auctus sum, beneficia, grates agam, quas habeo certe, & semper habiturus sum, maximas.

Reverà munera illa librorum nuperis à te annis editorum egregia ac perhonorifica mihi visa sunt. Multi enim facio, & te, vir præstantissime, & tua omnia quæcunque in isto literarum genere perpolita sunt; in quo quidem Te cæteris omnibus ejusmodi scriptoribus facile antecellere, atque esse eundem & dicendi & sentiendi magistrum optimum, prorsus existimo: cumque in excolendis his studiis aliquantulum ipse & operæ & temporis posuerim, liberè tamen profiteor me, tua cum legam ac relegam, ea edoctum esse à te, non solum quæ nesciebam prorsus, sed etiam quæ antea didicisse mihi visus sum. Modestè itaque nimium de opere tuo sentis, cum juventuti tantum instituendæ elaboratum id esse contendis. Ea certè scribis, quæ à viris istiusmodi rerum haud imperitis, cum voluptate & fructu legi possunt. Vetera quidem & satis cognita revocas in memoriam; sed ita revocas, ut illustres, ut ornes; ut aliquid vetustis adjicias quod novum sit, alienis quod omnino tuum: bonasque picturas bonâ in luce collocando efficis, ut etiam iis, à quibus sæpissimè conspectæ sunt, elegantiores tamen solito appareant, & placeant magis.

Certè, dum Xenophontem sæpiùs verfas, ab illo & ea quæ à te plurimis in locis narrantur, & ipsum ubique narrandi modum videris traxisse, stylique Xenophontei nitorem ac venustam simplicitatem non imitari tantùm, sed planè assequi : ita ut si Gallicè scisset Xenophon, non aliis illum, in eo argumento quod tractas, verbis usurum, non alio prorsùs more scripturum judicem.

Hæc ego, haud assentandi causâ (quod vitium procul à me abest) sed verè ex animi sententiâ dico. Cùm enim pulchris à te donis ditatus sim, quibus in eodem, aut in alio quopiam doctrinæ genere referendis imparer me sentio, volui tamen propensi erga te animi grâtiæ testimonium proferre, & te aliquo saltem munusculo, etsi perquam dissimili, remunerari.

Perge, vir docte admodum & venerande, de bonis literis, quæ nunc neglectæ passim & spretæ jacent, benè mereri : perge juventutem Gallicam (quando illi solummodo te utilem esse vis) optimis & præceptis & exemplis informare.

Quod ut facias, annis ætatis tuæ elapsis multos adjiciat Deus ! iisque decurrentibus sanum te præstet atque incolumem. Hoc ex animo optat ac vovet

Tui observantissimus

FRANCISCUS ROFFENSIS.

Pransurum te mecum post Festa dixit mihi amicus ille noster qui tibi vicinus est. Cùm statueris tecum quo die adfuturus es, id illi significabis. Me certè annis malisque debilitatum, quandocunque veneris, domi invenies.

6° Kal. Jan. 1731.

A LETTER, written by the Right Reverend Dr. FRANCIS ATTERBURY, late Lord Bishop of Rochester, to Mr. ROLLIN, in commendation of this work.

Reverend and most Learned Sir,

WHEN I was informed by a friend who lives near you, that you were returned to Paris, I resolved to wait on you, as soon as my health would admit. After having been prevented by the gout for some time, I was in hopes at length of paying my respects to you at your house, and went thither, but found you not at home. It is incumbent on me therefore to do that in writing, which I could not in person, and to return you my acknowledgments for all the favours you have been pleased to confer upon me, of which, I beg you will be assured, that I shall always retain the most grateful sense.

And indeed I esteem the books you have lately published, as presents of exceeding value, and such as do me very great honour. For I have the highest regard, most excellent Sir, both for you, and for every thing that comes from so masterly a hand as yours, in the kind of learning you treat; in which I must believe that you not only excel all other writers, but are at the same time the best master of speaking and thinking well; and I freely confess that, though I had applied some time and pains in cultivating these studies, when I read your volumes over and over again, I was instructed in things by you, of which I was not only entirely ignorant, but seemed to myself to have learnt before. You have therefore too modest an opinion of your work, when you declare it composed solely for the instruction of youth. What you write may undoubtedly be read with pleasure and improvement by persons not unacquainted in learning of the same kind. For whilst you call to mind ancient facts and things sufficiently known, you do it in such a manner, that you illus-

trate, you embellish them ; still adding something new to the old, something entirely your own to the labours of others : by placing good pictures in a good light, you make them appear with unusual elegance and more exalted beauties, even to those who have seen and studied them most.

In your frequent correspondence with Xenophon, you have certainly extracted from him, both what you relate in many places, and every where his very manner of relating ; you seem not only to have imitated, but attained the shining elegance and beautiful simplicity of that author's style : so that had Xenophon excelled in the French language, in my judgment, he would have used no other words, nor wrote in any other method, upon the subject you treat, than you have done.

I do not say this out of flattery, (which is far from being my vice) but from my real sense and opinion. As you have enriched me with your fine presents, which I know how incapable I am of repaying either in the same or in any other kind of learning, I was willing to testify my gratitude and affection for you, and at least to make you some small, though exceedingly unequal, return.

Go on, most learned and venerable Sir, to deserve well of sound literature, which now lies universally neglected and despised. Go on, in forming the youth of France (since you will have their utility to be your sole view) upon the best precepts and examples.

Which that you may effect, may it please God to add many years to your life, and during the course of them to preserve you in health and safety. This is the earnest wish and prayer of

Your most obedient Servant,

FRANCIS ROFFEN.

P. S. Our friend, your neighbour, tells me you intend to dine with me after the holidays. When you have fixed upon the day, be pleased to let him know it. Whenever you come, you will certainly find one so weak with age and ills as I am at home.

Decemb. 26. 1731.

T H E

THE CONTENTS.

The Preliminary Discourse. Page 1.

PART the FIRST.

G eneral reflections upon the advantages of a good Education.	1, 2.
The first Object of Instruction.	3.
How much the Study of the liberal Arts and Sciences conduces to forming the mind.	ibid.
The second Object of Instruction.	10.
The Care of forming the manners.	ibid.
The third Object of Instruction.	23.
The Study of Religion.	ibid.

PART II.

The Plan and Division of this Work. General Reflections upon Taste. Particular Observations upon this Work.	40.
I. The Plan and Division of this Work.	ibid.
II. General reflections upon what goes by the name of good Taste.	41.
III. Particular Observations upon this Work.	53.

BOOK the FIRST.

O f the Understanding of Languages.	59.
--	-----

CHAP. I.

Of the Study of the French Tongue.	60.
ARTICLE I. Of the Knowledge of the Rules.	62.

The C O N T E N T S.

ARTICLE II. <i>Of the reading French Books.</i>	65.
<i>An Essay on the manner of explaining French Authors.</i>	70.
ARTICLE III. <i>Of Translation.</i>	78.
<i>C. Plinius Cornel. Tacito suo S.</i>	82.
<i>A. Corneille Tacite.</i>	83.
<i>C. Plinius Minutio Fundano suo S.</i>	84.
<i>A. Minutius Fundanus.</i>	85.
<i>C. Plinius Bebio Hispano suo S.</i>	89.
<i>A. Bebius.</i>	90.
<i>C. Plinius Proculo suo S.</i>	91.
<i>A. Proculus.</i>	ibid.
<i>C. Plinius Maximo suo S.</i>	93.
<i>A. Maxime.</i>	94.
<i>C. Plinius Tacito suo S.</i>	95.
<i>A. Tacite.</i>	ibid.
<i>The Translation of certain passages from Cicero.</i>	ibid.
I. <i>Tully's Letters to Atticus</i>	ibid.
<i>Ep. xvii. from Tully to Atticus, B. I.</i>	96.
<i>Cicero Attico Sal.</i>	ibid.
<i>The Translation of the preceding letter by M. de Saint-Real.</i>	98.
<i>The Translation of the same letter by M. Mongault.</i>	ibid.
<i>The xviiiith Letter of Tully to Atticus, Book I.</i>	104.
<i>Cicero Attico Sal.</i>	ibid.
<i>The Translation of the xviiiith Letter by M. de Saint-Real.</i>	ibid.
<i>The Translation of the same Letter by M. l'Abbé Mongault.</i>	ibid.
<i>Reflections.</i>	106.
<i>Ep. xviii.</i>	109.
<i>Proofs of a Deity, taken from the 2d book of Tully de naturâ Deorum.</i>	111.
<i>Reflections.</i>	116.
ARTICLE IV. <i>Of Composition.</i>	120.

C H A P. II.

<i>Of studying the Greek Tongue.</i>	122.
--------------------------------------	------

ARTICLE

The CONTENTS.

ARTICLE I. *The usefulness and necessity of studying the Greek Tongue.* 122.

ARTICLE II. *Of the method to be taken in teaching the Greek Tongue.* 137.

C H A P. III.

<i>Of studying the Latin Tongue.</i>	150.
<i>Of the method to be taken in teaching Latin.</i>	151.
<i>Of the first elements of the Latin Tongue.</i>	152.
<i>Tobias.</i>	155.
<i>Epaminondas.</i>	156.
<i>Filiæ pietas in Matrem.</i>	ibid.
<i>Of what is to be observed in the sixth and fifth Classes.</i>	157.
<i>Of the Explication of Authors.</i>	158.
I. <i>Impios torquet Conscientia.</i>	ibid.
II. <i>Damocles.</i>	159.
III. <i>Magistrorum Faliscorum Perfidia.</i>	160.
IV. <i>Damonis et Pythiæ fidelis amicitia.</i>	ibid.
V. <i>Stilponis præclara vox.</i>	161.
VI. <i>Beneficia voluntate constant.</i>	ibid.
<i>The Fable of the Wolf and the Crane.</i>	165.
<i>Of the making of Exercises.</i>	167.
<i>Of what is to be observed in the higher classes, viz. the fourth, the third, and the second.</i>	171.
I. <i>Of the choice of the Books to be explained.</i>	ibid.
II. <i>Of what is principally to be observed in the explaining of Authors to the higher classes.</i>	178.
I. <i>Of the Syntax.</i>	ibid.
II. <i>Of the propriety of the Words.</i>	180.
III. <i>Of the elegance and delicacy of the Latin.</i>	184.
IV. <i>Of the use of Particles.</i>	189.
V. <i>Of difficult and obscure passages.</i>	191.
VI. <i>Of the ancient manner of pronouncing and writing Latin.</i>	196.
III. <i>Of the custom of making the Boys talk Latin in the classes.</i>	202.
IV. <i>Of the necessity and manner of improving the memory.</i>	204.

BOOK

The CONTENTS.

BOOK the SECOND.

Of Poetry.

214

CHAP. I.

- O**F Poetry in general. ibid.
 ARTICLE I. *Of the nature and original of Poetry.* ibid.
 ARTICLE II. *By what degrees Poetry has fallen from its primitive Purity.* 218.
 ARTICLE III. *Whether the profane Poets may be allowed to be read in Christian Schools.* 226.
 ARTICLE IV. *Whether Christian Poets may be allowed to use the names of the heathen Divinities in their Compositions.* 232.

CHAP. II.

- Of Poetry in particular.* 242.
 ARTICLE I. *Of Versification.* ibid.
 1. *Of the different taste of nations with reference to Versification.* ibid.
 2. *Whether 'tis useful to know how to make Verses, and how the Boys should be taught the Art of doing it.* 245.
 ARTICLE II. *Of the reading the Poets.* 247.
 I. *Of the cadence of Verse.* ibid.
 1. *Grave and harmonious Cadences.* 248.
 2. *Cadences suspended.* 250.
 3. *Broken Cadences.* 251.
 4. *Elisions.* ibid.
 5. *Cadences proper to describe different Objects.* 252.
 6. *Cadences, where the Words placed at the end have a peculiar Force or Grace.* 254.
 II. *Of the Poetick Style.* 255.
 1. *Poetical expressions.* 256.
 2. *Poetical turns.* 258.
 III. *Repetition.*

The CONTENTS.

III. <i>Repetition.</i>	260.
1. <i>Repetitions, barely elegant.</i>	ibid.
2. <i>Repetitions, which are emphatical.</i>	261.
3. <i>Repetitions, which serve to express the sentiments, or passions.</i>	262.
<i>In astonishment and surprize.</i>	ibid.
<i>Tender and lively passions.</i>	ibid.
<i>For Sorrow.</i>	ibid.
<i>For Joy.</i>	ibid.
IV. <i>Epithets.</i>	263.
V. <i>Descriptions and Narrations.</i>	264.
1. <i>Short Descriptions.</i>	ibid.
2. <i>Narrations of greater length.</i>	265.
VI. <i>Speeches.</i>	270.
ARTICLE III. <i>Of different sorts of Poems.</i>	275.
<i>Of the Reading of Homer.</i>	278.

C H A P. I.

<i>Of the excellency of Homer's poems.</i>	279.
ARTICLE I. <i>Rules to direct the boys how to form a right judgment of Homer.</i>	280.
ARTICLE II. <i>Passages in Homer remarkable for the Style and Eloquence.</i>	288.
I. <i>Numbers and Cadence.</i>	ibid.
1. <i>A harsh Sound.</i>	ibid.
2. <i>A smooth and flowing Sound.</i>	ibid.
3. <i>Heaviness.</i>	289.
4. <i>Swiftness.</i>	ibid.
II. <i>Descriptions.</i>	292.
III. <i>Similes.</i>	300.
IV. <i>Speeches.</i>	306.

C H A P. II.

<i>Instructions to be drawn from Homer.</i>	312.
ARTICLE I. <i>Of usages and customs.</i>	ibid.
I. <i>Of the manners of the Ancients.</i>	313.
II. <i>Sacrifices.</i>	314.
III. <i>Meals.</i>	316.
IV. <i>Wars, sieges, battles.</i>	317.
ARTICLE	

The CONTENTS.

ARTICLE II. *Of morality and the duties of civil Life.*

I. <i>Respect for the Gods.</i>	320.
II. <i>Respect for Kings.</i>	321.
III. <i>Respect due to Parents.</i>	ibid.
IV. <i>Hospitality.</i>	322.
V. <i>The virtues of a good Prince.</i>	ibid.
<i>Love of Piety and Justice.</i>	326.
<i>Intrepidity founded upon confidence in God.</i>	ibid.
<i>Prudence. Wisdom.</i>	327.
<i>Sincerity. Integrity.</i>	ibid.
<i>Gentleness. Docility.</i>	328.
<i>Vigilance.</i>	ibid.
VI. <i>Ingenious Fictions.</i>	330.

CIRCE.	331.
The SIRENS.	ibid.

ARTICLE III. <i>Of the Gods and Religion.</i>	332.
---	------

I. <i>One only supreme God, omnipotent, and the Author of Fate.</i>	334.
II. <i>A providence, presiding over all, and governing all.</i>	335.
III. <i>All our benefits, abilities, and success come from God.</i>	336.
IV. <i>Consequences of the preceding truth.</i>	339.
V. <i>The immortality of the soul. Rewards and punishments after death.</i>	341.
	345.



THE

Preliminary DISCOURSE.

PART the FIRST.

General reflections upon the advantages of a good Education.

THE university of Paris, founded by the Kings of France for the instruction of youth, has three principal objects in view in the discharge of so important an employment, which are, science, morals, and religion. Their first care is to cultivate and adorn the minds of young persons with all the aids of learning, of which their years are capable. From thence they proceed to rectify and form the heart by the principles of honour and probity, in order to their becoming good citizens. And to compleat the work, of which thus far is only the design, and to give it the last degree of perfection, their next endeavour is to make them good Christians.

With these views our Princes founded the university; conformable to which are the rules of duty, prescribed in the several statutes made by them in its favour. That of Henry the IVth of glorious memory begins in these words: "The happiness of
" kingdoms and people, and especially of a christian
" state, depends upon the good education of youth;
" whereby the minds of the rude and unskilful are
" civilized and fashioned, and such, as would otherwise be useless and of no value, qualified to discharge
" charge

Vol. I. B

“ charge the several offices of the state with ability
 “ and success: by that they are taught their invio-
 “ lable duties to God, their parents, and their coun-
 “ try, with the respect and obedience which they owe
 “ to Kings and Magistrates.” *Cum omnium regnorum
 & populorum felicitas, tum maxime reipublicæ christianæ
 salus, a recta juventutis institutione pendet; quæ qui-
 dem rudes adhuc animos ad humanitatem flectet; steriles
 alioquin & infructuosos reipublicæ muniis idoneos & utiles
 reddit; Dei cultum, in parentes & patriam pietatem,
 erga magistratus reverentiam & obedientiam promovet.*

We shall examine each of these three objects in particular; and endeavour to shew how necessary it is to have them constantly before our eyes in the education of youth.

The first Object of Instruction.

How much the study of the liberal Arts and Sciences conduce in forming the mind.

TO have a just idea of the benefits arising from the training up of youth in the knowledge of languages, arts, history, rhetorick, philosophy, and such other sciences, as are suitable to their years; and to learn how far such studies may contribute to the glory of a kingdom; we need only take a view of the difference which learning makes, not only between private men, but nations.

The Athenians possessed but a small territory in Greece, but of how large an extent was their reputation? By carrying the sciences to perfection they compleated their own glory. The same school sent abroad excellent men of all kinds, great orators, famous commanders, wise legislators, and able politicians. This fruitful source diffused the like advantages over all the politer arts, tho' seemingly independent of it, such as musick, painting, sculpture, and architecture. 'Twas hence they received their improvement, their grandeur, and perfection; and, as if they had been derived from the same root, and nourished with the same sap, they flourished all at the same time.

Rome, which had made herself mistress of the world by her victories, became the subject of its wonder and imitation by the excellent performances she produced in almost all kinds of arts and sciences, and thereby gained a new kind of superiority over the people she had subjected to her yoke, which was far more pleasing than what had been obtained by arms and conquests.

Africk, which was once so productive of great and learned men, thro' the neglect of literature is grown absolutely unfruitful, and even fallen into that barbarity of which it bears the name, without having produced one single person in the course of so many ages, who has distinguished himself by any talent, called to mind the merit of his ancestors, or caused it to be remembred by others. Egypt in particular deserves this character, which has been considered as the source from whence all the sciences have flowed.

The reverse has happened among the people of the West and North. They were long looked on as rude and barbarous, as having discovered no taste for works of ingenuity and wit. But as soon as learning took place among them, they sent abroad considerable proficients in all kinds of literature, and of every profession, who in point of solidity, understanding, depth, and sublimity, have equalled whatever other nations have at any time produced.

We daily observe, that in proportion as the sciences make their progress in countries, they transform the inhabitants into new creatures; and by inspiring them with gentler inclinations and manners, and supplying them with better forms of administration, and more humane laws, they raise them from the obscurity wherein they had languished before, and engage them to throw off their natural roughness. Thus they prove evidently that the minds of men are very near the same in all parts of the world; that all honourable distinction in regard to them is owing to the sciences; and that according as these are cultivated or neglected, nations rise or fall, emerge out of darkness, or sink again into it; and that their fate in a manner depends upon them.

But, without recourse to history, let us only cast our eyes upon what ordinarily passes in nature. From thence we may learn, what an infinite difference cultivation will make between two pieces of ground, which are otherwise very much alike. The one, if
left

left to itself, remains rough, wild, and over-run with weeds and thorns. The other, laden with all sorts of grain and fruits, and set off with an agreeable variety of flowers, collects into a narrow compass whatever is most rare, wholesome, or delightful, and by the tiller's care becomes a pleasing epitome of all the beauties of different seasons and regions. And thus it is with the mind, which always repays us with usury the care we take to cultivate it. That's the soil, which every man, who knows how nobly he is descended, and for what great ends designed, is obliged to manage to advantage; a ^a soil, that's rich and fruitful, capable of immortal productions, and alone worthy of all its care.

In reality the mind is nourished and strengthened by the sublime truths supplied by study. It encreases and grows up in a manner with the great men, whose performances are the objects of its attention, almost as we usually fall into the practices and opinions of those with whom we converse. It strives by a noble emulation to attain to their glory, and is encouraged to hope for it from the success which they have met with. Forgetful of its own weakness, it makes noble efforts to soar with them above its ordinary pitch. Unfurnished of a sufficient stock in itself, and confined within narrow bounds, it has sometimes little room for invention, and its forces are easily exhausted. It enlarges the limits of the understanding by foreign assistance, extends its views, multiplies its ideas, and renders them more various, distinct, and lively; by study we are taught to consider truth in various aspects, and different lights, we discover the copiousness of principles, and are enabled to draw from them the remotest consequences.

We come into the world surrounded with a cloud of ignorance, which is encreased by the false prejudices of a bad education. By study the former is

^a Nihil est feracius ingenii, iis sunt. Cic. Orat. n. 48.
praesertim quae disciplinis exculta

disperſed, and the latter corrected. It gives rectitude and exactneſs to our thoughts and reasonings; inſtructs us how to range in due order whatever we have to ſpeak or write; and preſents us with the brighteſt ſages of antiquity as patterns for our conduct, whom in this ſenſe we may well call with ^b Seneca, the maſters and teachers of mankind. By laying before us their judgment and diſcretion, we are made to walk with ſafety under the direction of ſuch choſen guides, who, after having ſtood the teſt of ſo many ages and nations, and ſurvived the downfal of ſo many empires, have deſerved by common conſent to be eſteemed the ſovereign judges of good taſte thro' all ſucceeding times, and the moſt finiſhed models of the higheſt perfection in literature.

But the uſefulneſs of ſtudy is not confined to what we call ſcience, it renders us alſo more fit for buſineſs and employments.

Paulus Æmilius, who put an end to the empire of the Macedonians, knew perfectly well how to form a great man. Plutarch takes notice of the particular care he took of the education of his children. He was not ſatiſfied with making them learn their own tongue by rule, as the manner then was, but he alſo cauſed them to be taught Greek. He provided them with maſters of all kinds, of grammar, rhetorick, and logick, beſides the perſons employed to inſtruct them in the art of war; and as often as poſſibly he could, he aſſiſted himſelf in all their exerciſes. When he had conquered Perſeus, he diſdained to caſt his eyes upon the immense riches, which were found in his treasury; and only permitted his ſons, who, as the hiſtorian ſays, were fond of learning, to take the books of that King's library.

^b Quam venerationem parentibus meis debeo, eandem illis præceptoribus generis humani, a quibus tanti boni initia fluxerunt. Sen. Epist. 64.

The cares of a father so knowing and diligent were attended with success. He had the good fortune to give Rome a second Scipio Africanus, the conqueror of Carthage and Numantia, who was no less famous for his wonderful taste of learning and all the sciences, than for his military virtues. This great man had always with him, both at home and abroad, the historian Polybius, and Panætius the philosopher, whom he honoured with particular marks of his friendship. “No one, (^c says an historian of Scipio) “could fill up the vacant hours of business to more “advantage than he. Divided betwixt war and “peace, he was constantly employed in exposing his “body to dangers, or improving his mind by study.” There is reason to believe Cicero means him, when he ^d says, He had always the works of Xenophon in his hands; for I question whether that character agrees also with the elder Scipio.

^e Lucullus found also great advantage in reading good authors, and the study of history. Upon his appearance at the head of an army, his consummate abilities astonished every body. He set out from Rome, says Cicero, with little or no experience in military affairs, and arrived in Asia an excellent general. His great genius, improved by the study of

^c Scipio tam elegans liberalium studiorum omnisque doctrinæ & auctor & admirator fuit, ut Polybium Panætiumque præcellentes ingenio viros domi militiæque secum habuerit. Neque enim quiscum hoc Scipione elegantius intervalla negotiorum otio dispunx'it, semperque aut belli aut pacis servivit artibus; semper inter arma ac studia versatus, aut corpus periculis, aut animum disciplinis exercuit. Vell. Paterc. lib. 1. cap. 13.

^d Africanus semper Socraticum Xenophontem in manibus habebat. Lib. 2. Tusc. quæst. n. 62.

^e Magnum ingenium Luculli, magnumque optimarum artium studium, tum omnis liberalis & digna homine nobili ab eo percepta doctrina. . Ab eo laus imperatoria non admodum expectabatur. . . Sed incredibilis quædam ingenii magnitudo non desideravit indocilem usûs disciplinam. Itaque, cum totum iter & navigationem consumpsisset partim in percontando à peritis, partim rebus gestis legendis, in Asiam factus imperator venit, cum esset Roma profectus rei militaris rudis. Lib. 4. Academ. quæst. n. 1, & 2.

the liberal sciences, served him instead of experience, which one would have thought almost impossible.

Brutus passed part of his nights in learning the art of war from the relations of the campaigns of the most celebrated commanders, and thought the time well spent which he employed in reading the historians, and especially Polybius, whose works he was found intent upon but a little before the famous battle of Pharsalia.

'Tis easy to imagine, that the particular care the Romans took to improve the minds of their youth in the latter times of the republick, must naturally give an additional merit and lustre to the great qualifications they otherwise possessed, by enabling them to excel alike in the field and at the bar, and to discharge the employments of the sword and gown with equal success.

Generals themselves sometimes, thro' want of application to learning, lessen the glory of their victories, by dry, faint, and lifeless relations; and support but ill with their pens the achievements of their swords. How different is this from Cæsar, Polybius, Xenophon, and Thucydides, who by their lively descriptions carry the reader into the field of battle, lay before him the reason of the disposition of their troops, and the choice of their ground; point out to him the first onsets and progress of the battle, the inconveniencies intervening, and the remedies applied; the inclining of victory to this or that side, and its cause; and by these different steps lead him as it were by the hand to the event?

The same may be said of negotiations, magistracies, offices of civil jurisdiction, commissions, in a word, of all the employments which oblige us either to speak in publick or in private, to write, or give an account of our administration, to manage others, gain them over, or persuade them. And what employment is there, where almost all these things are not necessary?

Nothing

Nothing is more usual than to hear persons, who have been abroad in the world, and taught by a long course of experience and serious reflections, bitterly complaining of the neglect of their education, and their not being brought up to a taste of learning, whose use and value they begin too late to know. They own that this defect has kept them out of great employments, or left them unequal to those they have filled, or made them sink under their weight.

When upon certain great occasions, and in places of distinction, we see a young magistrate, improved by learning, draw upon himself the applause of the publick, what father would not rejoice to have such a son, and what son of any tolerable understanding would not be pleased with such success? All then agree to express their sense of the advantages of learning, and all perceive how capable it is of raising a man to a degree of superiority above his age, and often above his birth also.

But tho' this study was of no other use, than the acquiring an habit of labour, the making application less troublesome, the attaining a steadiness of mind, and conquering our aversions to study, and a sedentary life, or whatever else seems to lay a restraint upon us, it would still be of very great advantage. In reality it draws us off from idleness, play, and debauchery, and usefully fills up the vacant hours, which hang so heavy on many peoples hands, and renders that leisure very agreeable^f, which, without the assistance of literature, is a kind of death, and in a manner the grave of a man alive. It enables us to pass a right judgment upon other men's labours, to enter into society with men of understanding, to keep the best company, to have a share in the discourses of the most learned, to furnish out matter for conversation, without which we must be silent, to render it more agreeable by intermixing facts with reflections, and setting off the one by the other.

^f Otium sine literis mors est, & hominis vivi sepultura. Sen. Epist. 82.

'Tis true indeed, that frequently we have nothing to do either with the Greek or Roman history, philosophy, or mathematicks, in our common conversation, business, or even the publick discourses we have to make. But then, the ^e study of these sciences, if well digested, gives a regular way of thinking, adds a solidity and exactness, with a grace also, which the learned easily perceive.

But it is time to proceed to the next advantage to be drawn from study, and the second object which masters should have in view in the instruction of youth; and this is the conduct of their manners, so as to make them honest men.



The second Object of Instruction.

Care in forming the Manners.

IF there were no other views in instruction than the making a man learned; if it was confined to his being skilful, eloquent, and fit for business; and if, in improving the understanding, it neglected to direct the heart; it would by no means come up to what might reasonably be expected, nor would it lead us to one of the principal ends, for which we came into the world. How little soever we examine the nature of man, his inclinations, and his end, 'tis easy to discern, that he is not made only for himself, but for society. Providence has appointed him a station; he is the member of a body, whose advantage he ought to promote: and, as in a concert of musick, should qualify himself to perform his part well, that the harmony may not be imperfect.

^e Ipsa multarum artium scientia atque, ubi minimè credas, eminet etiam aliud agentes nos ornat, & excellit. Dialog. de Orat. cap. 32.

But amongst the infinite variety of occupations which divide mankind, the employments which the state is most concerned to see well filled, are such as require the brightest talents, and the most exalted degrees of knowledge. Other arts and professions may be neglected to a certain point, and the state not be remarkably the worse for it. But the case is otherwise with employments which require wisdom and conduct, as they give motion to the whole body of the state, and having a greater share of authority more directly affect the success of the government, and the happiness of the publick.

Now it is virtue alone which enables a man to discharge the offices of the state with honour. It is the good dispositions of the heart that distinguish him from the rest of mankind, and by constituting his real merit make him also a fit instrument for promoting the happiness of society. It is virtue which gives him the taste of true and solid glory, inspires him with love of his country, and motives to serve it well; which teaches him to prefer always the publick good to his own private interest, to think nothing necessary but his duty, nothing valuable but integrity and equity, nothing comfortable but the testimony of his own conscience and the approbation of good men, nor any thing shameful but what is vicious. It is virtue which makes him disinterested, and secures his liberty; which raises him above flattery, reproach, menaces, and misfortunes; which prevents his giving way to injustice, however mighty and formidable it may be; and which habituates him in all his proceedings to have a view to the lasting and incorruptible judgment of posterity, and never to prefer before it the faint glitter of a false glory, which will vanish like smoke at the end of his days.

These then are the ends which good masters propose in the education of youth. They set but a small value upon the sciences, unless they conduct to virtue. They look upon an immense erudition as inconsiderable,

rable, if unattended with probity. It is the honest man they prefer to the learned ; and by laying before their scholars the most beautiful passages of antiquity, they strive less to enlarge their capacity than to make them virtuous, good children, good fathers, good friends, and good citizens.

Without this in reality of what great significance would their studies be, which, according to the expression of a wise Pagan, might serve indeed to feed their ostentation, but would prove incapable of correcting their faults ^h? *Ex studiorum liberalium vana ostentatione, & nihil sanantibus literis.* Would they be useful in removing their prejudices, or governing their passions? Would they make them more valiant, just, or liberal ⁱ? *Cujus ista errores minuent? Cujus cupiditates prement! Quem fortiozem, quem justiozem, quem liberaliozem facient?*

Seneca borrowed this solid notion from Plato's philosophy, who in several parts of his writings lays down this great principle, That the end of the education and instruction of youth, as well as of government, is to make them better; and that whoever departs from this rule, how meritorious soever he may otherwise appear to be, in reality does not deserve either the esteem or approbation of the publick ^k. This judgment that great philosopher gave of one of the most illustrious citizens of Athens, who had long governed the republick with the highest reputation ; who had filled the town with temples, theatres, statues, and publick buildings, beautified it with most famous monuments, and set it off with ornaments of gold ; who had drawn into it whatever was curious in sculpture, painting, and architecture, and had fixed in his works the model and rule of taste for all posterity. But, says Plato, can they name one single man, citizen or foreigner, bond or free, beginning

^h Senec. Epist. 59.

ⁱ Id. de brev. vitæ, cap. 14.

^k Plato in Gorgia.

with his own children, whom Pericles made wiser or better by all his care? He very judiciously observes, that his conduct on the contrary had caused the Athenians to degenerate from the virtues of their ancestors, and had rendered them idle, effeminate, babblers, busy bodies, fond of extravagant expences, and admirers of vanity and superfluity. From whence he concludes, that it was wrong to cry up his administration so excessively, since he deserved no more than a groom, who undertaking the care of a fine horse, had taught him only to stumble and kick, to be hard-mouthed, skittish, and vicious.

'Tis easy to apply this principle to the study of literature and the sciences. It teaches us not to neglect them, but to draw all the advantages from them that may be expected; to look upon them, not as our end, but as means to conduct us to it¹. Virtue is not their immediate object, but they prepare us for it, and bear the same relation to it, as the first rudiments of grammar bear to the arts and sciences, that is, they are very useful instruments, if we know how to make a good use of them.

Now the use we ought to make of them is, by a proper application of the maxims, examples, and remarkable stories to be met with in the reading of authors, to inspire young persons with the love of virtue, and detestation of vice.

Ever since the fall there is discernible in the heart of man an unhappy disposition to ill, which will soon eradicate in children the few good inclinations that remain, unless parents and masters be continually upon their guard to encourage and strengthen those faint but precious remains of our first innocence, and pluck

¹ Quare ergo liberalibus studiis filios erudimus? Non quia virtutem dare possunt, sed quia animum ad accipiendam virtutem præparant. Quemadmodum prima illa, ut antiqui vocabant, literatura,

per quam pueris elementa traduntur, non docet liberales artes, sed mox percipiendis locum parat: sic liberales artes non perducunt animum ad virtutem, sed expediunt. Senec. Epist. 88.

up with indefatigable care the thorns and briars which are continually shooting up in so bad a soil.

This natural inclination to ill takes frequently a deeper root in young people from every thing about them. ^m How few parents are there, who are sufficiently cautious and circumspect of what they do in presence of their children, or who are willing to restrain themselves from all such discourse as may instil false notions into them? Have they not continually the commendations of such persons in their ears, as have great estates, large attendance, good tables, fine houses, and sumptuous furniture? And does not all this amount to a publick approbation, ⁿ and a voice far more dangerous than that of the Syrens in the fable, which after all was heard no farther than the neighbourhood of the rock they dwelt in; whereas this reaches to every town, and almost into every house. ^o Nothing is said before children without effect. One word of esteem or admiration of riches fallen from the father is enough to create a passion for them in the son, which shall grow up with his years, and perhaps never be extinguished.

^p To all these deluding enchantments it is therefore necessary that we oppose a voice, which shall make itself heard amidst the confused cries of dangerous opinions, and disperse all these false prejudices. Youth have need (if I may use the expression) of a faithful and constant monitor, an advocate who shall plead with them the cause of truth, honesty, and right

^m Maxima debetur puero reverentia. Juvenal.

ⁿ Illa vox, quæ timebatur, erat blanda, non tamen publica: at hæc, quæ timenda est, non ex uno scopulo, sed ex omni terrarum parte circumsonat. Senec. Epist. 31.

^o Nulla ad aures nostras vox impunè perfertur. Epist. 94.

Admiratōnem nobis parentes auri argentique fecerunt: & ce-

neris, infusa cupiditas altius sedit, crevitque nobiscum. Epist. 115.

^p Sit ergo aliquis custos, & aures subinde pervellat, abigatque rumores, & reclamet populis laudantibus.... Necessarium est admoneri, & habere aliquem advocatum bonæ mentis, æque tanto fremitu falsorum, unam denique audire vocem..... quæ tantis clamoribus ambitiosis exfurdato salutaria insusurret. Epist. 34.

reason,

reason, who shall point out to them the mistakes that prevail in most of the discourses and conversations of mankind, and lay before them certain rules, whereby to discern them.

But who must this monitor be? The master who has the care of their education? And shall he make set lessons on purpose to instruct them upon this head? At the very name of lessons they take the alarm, keep themselves upon their guard, and shut their ears to all he can say, as tho' he were laying traps to ensnare them.

We must therefore give them masters who can lye under no suspicion or distrust. ^a To heal or preserve them from the contagion of the present age, we must carry them back into other countries and times, and oppose the opinions and examples of the great men of antiquity, whom the authors they have in their hands speak of, to the false principles and ill examples, which mislead the greatest part of mankind. They will readily give ear to lectures, that are made by a Camillus, a Scipio, or a Cyrus; and such instructions, concealed and in a manner disguised under the name of stories, shall make a deeper impresson upon them, as they seem less designed, and thrown in their way by pure chance.

The taste of real glory and real greatness declines more and more amongst us every day. ^r New-raised families, intoxicated with their sudden increase of fortune, and whose extravagant expences are insufficient to exhaust the immense treasures they have heaped up, lead us to look upon nothing as truly great and valuable but wealth, and that in abundance; so that not only poverty, but a moderate income, is considered as an insupportable shame, and all merit and ho-

^a Si velis vitiis exui, longè à vitiorum exemplis recedendum est . . . Ad meliores transi. Cum Catonibus vive, cum Lælio, &c. Senec. Epist. 104.

^r Homines novi . . . omnibus modis pecuniam trahunt, vexant: tamen summa lubricine divitias suas vincere nequeunt. Sallust. Catil. cap. 20.

nour are made to consist in the magnificence of buildings, furniture, equipage and tables.

How different from this bad taste are the instances we meet with in antient history? We there see dictators and consuls brought from the plough. How low in appearance? ^f Yet those hands, grown hard by labouring in the field, supported the tottering state, and saved the commonwealth. ⁱ Far from taking pains to grow rich, they refused the gold that was offered them, and found it more agreeable to command over those who had it, than to possess it themselves. Many of their greatest men, as Aristides among the Greeks, who had the management of the publick treasures of Greece for several Years: Valerius Publicola, Menenius Agrippa, and many others among the Romans, did not leave wherewithal to bury them when they died; in such honour was poverty among them, and so despised were riches. ^u We see a venerable old man, distinguished by several triumphs, feeding in a chimney-corner upon the garden-stuff his own hands had planted and gathered. ^w They had no great skill in disposing entertainments, but in return they knew how to conquer their enemies in war, and to govern their citizens in peace. ^x Magnificent in their temples and publick buildings, and declared enemies of luxury in private persons, they contented themselves with moderate houses, which they adorned with the spoils of their enemies, and not of their countrymen.

Augustus, who had raised the Roman Empire to an higher pitch of grandeur than ever it had attained be-

^f Sed illæ rustico opere attritæ manus salutem publicam stabili-
runt. Val. Max. lib. 4. cap. 4.

ⁱ Curio ad focum sedenti mag-
num auri pondus Samnites cum
atrolissent, repudiati ab eo sunt.
Non enim aurum habere, præ-
clarum sibi videri dixit, sed iis qui
haberent aurum imperare. Cic.
de senect. n. 55.

^u Fabricius ad focum cœnat illas
ipsas radices, quas in agro repur-
gando triumphalis senex vulsit.
Senec. de Provid. cap. 3.

^w Parum scitè convivium exor-
no. . . At illa multo optima rei-
publicæ doctus sum, hostes ferire,
&c. Sallust. Jugurt. cap. 85.

^x In suppliciis deorum magni-
fici, domi parci. Catil. cap. 85.

fore, and who, upon sight of the pompous buildings he made in Rome, ^y could vain-gloriously but truly boast, that he should leave a city all marble, which he had found all brick: This Augustus, during a long reign of more than forty years, departed not one tittle from the antient simplicity of his ancestors. ^z His palaces, whether in town or country, were exceeding plain; and his constant furniture was such, as the luxury of private persons would soon after have been ashamed of. He lay always in the same apartment, without changing it as others did according to the seasons: and his cloaths were seldom any other, than such as the empress Livia, or his sister Octavia, had spun for him.

Passages of this nature make an impression upon young people, and indeed upon every body. They lead us to the reflections which Seneca says he made upon seeing very ordinary baths in the country-house of Scipio Africanus, where in his time they had carried the magnificence of them to an almost incredible excess. 'Tis a great pleasure, ^a says he, to me to compare Scipio's manners with ours. That great man, the terror of Carthage, and honour of Rome, after manuring his field with his own hands, could wash himself in an obscure corner, lye under a small roof, and be content to have his rooms floored with a sorry pavement. But who now could be satisfied to live as he did? There is no man but looks upon himself as

^y Urbem excoluit adeo, ut jure sit gloriatus, marmoream se relinquere, quam lateritiam accepisset. Sueton. in Aug. cap. 28.

^z Habitabat ædibus neque laxitate, neque cultu conspicuis. Sueton. in Aug. cap. 72.

Instrumenti ejus & supellestilis parsimonia apparet etiam nunc, residuis lectis atque mensis, quorum pleraque vix privatæ elegantiae sint. Ib. cap. 73.

^a Magna me voluptas subit contemplantem mores Scipionis ac

nostros. In hoc angulo ille Carthaginis horror, cui Roma debet quod tantum semel capta est, abluēbat corpus laboribus rusticis fessum: exercebat enim opere se, terramque, (ut mos fuit prisca) ipse subigebat. Sub hoc ille testō tam sordido stetit: hoc illum tam vile pavimentum sustinuit. At nunc quis est, qui sic lavari sustineat? Pauper sibi videtur ac sordidus, nisi parietes magnis & pretiosis orbibus resulserint. Sen. Epist. 86.

poor

poor and sordid, if his riches and magnificence do not extend themselves even to his baths.

^b How glorious is it, says he at another time, to see a man who had passed thro' the command of armies, the government of provinces, the honours of a triumph, and the most honourable offices of magistracy in Rome; and what is still greater, to see Cato upon a single horse, without any other attendance, and his baggage behind him? Can any lecture in philosophy be more useful than such reflections?

How weighty are those admirable words of the same Scipio we have been speaking of, when he tells Masinissa, that continence is the virtue he most valued himself upon, and that young men have less to fear from an army of enemies, than from the pleasures which surround them on all sides; and that whoever was able to lay a restraint upon his desires, and subject them to reason, had gained a more glorious victory, than they had lately obtained over Syphax. *Non est, non (mihi crede) tantum ab hostibus armatis ætati nostræ periculum, quantum ab circumfusus undique voluptatibus. Qui eas sua temperantia frænavit ac domuit, næ multo majus decus majoremque victoriam sibi peperit, quam nos Syphace victo habemus*^c.

He had a right to talk thus after the example of wisdom he had given some years before, with reference to a young and beautiful Princess, who was brought him among the prisoners of war. Upon information that she was promised in marriage to a young nobleman of the country, he caused her to be kept with as much care and caution as tho' she were in her mother's house. And as soon as her lover arrived, he gave her back into his hands, with a discourse full of that greatness and noble Roman spirit, which is now

^b O quantum erat seculi decus, imperatorem triumphalem, censorium, & (quod super omnia hæc est) Catonem uno caballo esse contentum, & ne toto quidem!

Partim enim sarcinæ, ab utroque latere dependentes, occupabant. Sen. Epist. 87.

^c Tit. Liv. lib. 30. n. 14.

scarce any where to be met with but in books; and to compleat the glorious action, he added to the Princess's portion the ransom which her father and mother had brought to redeem their daughter. This instance is the more extraordinary, ^d as Scipio was then young, under no matrimonial tye, and a conqueror. And this piece of generosity gained him the inclinations of all Spain; ^e they looked upon him as a Deity come down from heaven in human shape, conquering all opposition more by his kindness and generosity, than the force of his arms. Struck with admiration and astonishment, they caused this action to be engraved upon a ^f silver buckler, and presented it to Scipio; a present far more valuable and glorious, than all the treasures and triumphs whatsoever.

By examples like these young people are taught to have a sense of what is excellent, to have a taste for virtue, and to place their esteem and admiration only upon real merit; they learn hence to pass a right judgment upon mankind, not from what they outwardly appear to be, but from what they really are; to overcome popular prejudices, and not be led away by the empty shew of glaring actions, which often have no real greatness or solidity at bottom.

They learn hence to prefer acts of bounty and liberality to such as more frequently attract the eyes and admiration of mankind; and to esteem the second Scipio Africanus no less for giving up all his estate to his elder brother, upon being adopted into a wealthy family, than for his conquest of Carthage and Numantia.

^d *Eximæ formæ virginem . . . accersitis parentibus & sponso inviolatam tradidit, & juvenis, & cœlebs, & victor.* Val. Max. lib. 4. cap. 3.

^e *Venisse diis simillimum juvenem, vincentem omnia, cum armis, tum benignitate ac beneficiis.* Tit. Liv. lib. 26. n. 50.

^f M. Massieux, in his dissertation

upon votive bucklers, takes notice that Scipio upon his return to Rome carried his buckler along with him, and that in passing the Rhone it was lost, with part of his baggage. It lay in the river till the year 1656, when it was drawn out by some fishermen. It is now in the King of France's cabinet.

They

They may here find it insinuated, that a service generously paid to a friend in distress, has the advantage of the most glorious victories. 'Tis the beautiful reflection of Cicero in one of his orations. The passage is extremely eloquent, and deserves to have the whole art of it unravelled, and all its beauties pointed out to the young readers; but they should certainly be taught to dwell upon the excellent principle that closes it. * Cicero lays open on the one side the military virtues of Cæsar, which he displays in their fullest light, by representing them not only as superior to his enemies, but as conqueror of the seasons; on the other he describes the generous protection he granted to an old friend, who was fallen into disgrace, and reduced to want thro' an unforeseen misfortune; and upon weighing these different qualities in the balance of truth, he pronounces in favour of the latter. " This, says he, was an action truly great, and " worthy our admiration. Let people pass what " censure they please upon my judgment, but, in " my opinion, Cæsar's regard for the misfortunes of

* Multis equidem C. Cæsaris virtutes magnas incredibilesque cognovi. Sed sunt ceteræ majoribus quasi theatris propositæ, & pene populares: castris locum capere, exercitum instruere, expugnare urbes, aciem hostium profligare; hanc vim frigorum, hyememque, quam nos vix hujus urbis tectis sustinemus, excipere; his ipsis diebus hostem persequi, tum, cum etiam feræ latibulis se tegant, atque omnia bella jure gentium conquiescant: sunt ea quidem magna, quis negat? Sed magnis excitata sunt præmiis ad memoriam hominum sempiternam. Quo minus admirandum est eum facere illa, qui immortalitatem concupiverit. Hæc miræ laus est, quæ non poetarum carminibus, non annalium monumentis celebratur, sed prudentium

judicio extenditur: Equitem Romanum, veterem amicum suum, studiosum, amantem, observantem sui, non libidine, non turpibus impensis cupiditatum atque jacturis, sed experientia patrimonii amplificandi, labentem excepit, corrui non sinit, sulcit & sustinuit re, fortuna, fide, hodieque sustinet; nec amicum prudentem corrui patitur; nec illius animi aciem perstringit splendor sui nominis nec mentis quasi luminibus officit altitudo fortunæ & gloriæ. Sint sane illa magna, quæ revera magna sunt. De judicio animi mei, ut volet quisque sentiat. Ego enim hanc in tantis opibus, tanta fortuna, liberalitatem in suos, memoriam amicitiæ reliquis omnibus virtutibus antepono. Pro Rabin. Post. n. 42, 43, 44.

“ an old friend, in so exalted a condition of fortune
 “ and power, ought to be preferred to all his other
 “ virtues.”

I shall conclude these remarks with a passage in history very proper to instruct young gentlemen. Eurybiades the Lacedæmonian, generalissimo of the Greek allies on board the fleet, which was sent against the Persians, not bearing that Themistocles, the chief of the Athenians, who was but a youth, should so stiffly oppose his opinion, lifted up his cane in a passion, and threatened to strike him. What would our young officers have done upon such an occasion? Themistocles, without any concern, *Strike and welcome*, says he, *if you will but hear me.* Πάταξον μὲν ἀκυσσον δέ. Eurybiades, surprized at his coolness, did indeed hear him, and following the advice of the young Athenian, gave battle in the Streights of Salamis, and obtained that famous victory, which saved Greece, and acquired Themistocles immortal glory.

An understanding master knows how to make an advantage of such an occasion, and will not fail to observe to his scholars, that neither amongst the Greeks or Romans, those conquerors of so many nations, and who certainly were very good judges of a point of honour, and perfectly understood wherein true glory consisted, was there so much as one single instance of a private duel in the course of so many ages. This barbarous custom of cutting one another's throats, and expiating a pretended injury in the blood of one's dearest friends; this barbarous custom, I say, which now-a-days is called nobleness and greatness of soul, was unknown to those famous conquerors. “ They reserved, says ^h Sallust, their hatred and resentment for their enemies, and contended only for “ glory and virtue with their own countrymen.” *Jurgia, discordiæ, similitates cum hostibus exercebant: cives cum civibus de virtute pugnabant.*

ⁱ 'Tis justly observed, that nothing is more apt to inspire sentiments of virtue, and to divert from vice, than the conversation of men of worth, as it makes an impression by degrees, and sinks deep into the heart. The seeing and hearing them often will serve instead of precepts, and their very presence, tho' they say nothing, speaks and instructs. And this advantage is chiefly to be drawn from the reading of authors. It forms a kind of relation betwixt us and the greatest men of antiquity. We converse with them; we travel with them; we live with them; we hear them discourse, and are witnesses of their actions; we enter insensibly into their principles and opinions; and we derive from them that noble greatness of soul, that disinterestedness, that hatred of injustice, and that love for the publick good, which make so bright a figure in every part of their history.

When I talk thus, it is not that I think moral reflections should be largely insisted on. If we would make an impression, our precepts should be short and lively, and pointed as a needle. 'Tis the surest way to give them entrance into the mind, and fix them there. *Non multis opus est, sed efficacibus. Facilius intrans, sed & hærent*, says Seneca; and he adds a very proper comparison to the subject. ^k 'Tis with these reflections, says he, as with seed, which is small in itself, but if cast into a well-prepared soil, unfolds by degrees, till at last it insensibly grows to a prodi-

ⁱ *Nu la res magis animis honesta induit, dubiosque & in prævum inclinabiles revocat ad rectum, quàm bonorum virorum conversatio. Paulatim enim descendit in pectora; & vim præceptorum obtinet frequenter audiri, aspici frequenter. Occursus meberculè ipse sapientum juvat; & est aliquid quod ex magno viro vel tacente proficias. Sen. Epist. 94.*

^k *Seminis modo spargenda sunt: quod quamvis sit exiguum, cum*

occupavit idoneum locum, vires suas explicat, & ex minimo in maximos auctus diffunditur. Idem facit oratio. Non latè patet, si aspicias: in opere crescit. Pauca sunt, quæ dicuntur; sed si illa animus bene exceperit, convalescunt & exurgunt. Eadem est, inquam, præceptorum conditio, quæ seminum. Multum efficiunt, etiam angusta sunt: tantum, ut dixi, idonea mens rapiat illa, & in se trahat. Sen. Epist. 38.

gious increase. Thus the precepts we speak of are oft but a word, or a short reflection, but this word and reflection, which in a moment shall seem lost and gone, will produce their effect in due time.

We must not therefore expect an immediate good effect, and much less a general one. It suffices if a small number profit by it, and the republick be much the better for it. ¹ 'Tis Cicero's reflection upon a like occasion, having just before observed, that the good education of youth was the best service that could be done to the state, especially at a time of such boundless licentiousness, that all possible measures should be taken to restrain it.



The Third Object of Instruction.

The Study of Religion.

WHAT we have lately observed of the care which masters ought to take in laying before their scholars the principles and examples of virtue to be found in authors, reaches no farther than the forming of youth to honesty and probity, to the making them good citizens, and good magistrates. 'Tis indeed a great deal, and whoever is so happy as to succeed in it, does a considerable service to the publick. But were he to stop here, he would have cause to fear the reproach we read in the gospel, ^m *What do ye more than others? Do not even the heathens so?*

The heathens indeed have carried this matter to such a degree of delicacy, as might make us ashamed.

¹ Quod munus reipublicæ afferre majus meliusve possumus, quam si docemus atque erudimus juventutem, his præsertim moribus atque temporibus, quibus ita prolapsa est, ut omnium opibus refræ-
nando atque coercenda sit. Nec vero id effici posse confido, quod

ne postulandum quidem est, ut omnes adolescentes se ad studia convertant. Pauci utinam! quorum tamen in reipublica latè patere poterit industria. Cic. de Divin. l. 2. n. 4, 5.

^m Matt. v. 47.

I shall

I shall here mention a few passages of Quintilian, one of the masters of paganism, and at the same time a person of great abilities, and great probity.

In the excellent treatise of rhetorick he has left us, ⁿ he lays it down as a rule in forming a perfect orator, that none but a good man can be so; and consequently he looks upon it as a necessary qualification, that he should not only be able to speak well, but also possess all the moral virtues.

The precautions he takes for the education of a person designed for so noble an employment are astonishing. ^o He extends his care to the cradle, and well knowing how deep the first impressions generally are, especially towards ill, he requires that in the choice of all around him, nurses, servants, and children of the same age, a principal regard should be paid to good morals.

^p He looks upon the blind indolence of parents towards their children, and their neglect to preserve in them the valuable treasure of modesty, as the original of all disorders; ^q and inveighs severely against that indulgent education, which is called indeed kind and tender, but serves only to enervate at once both the body and mind. ^r He particularly recommends the throwing all ill discourse and bad examples at a distance, lest children should be infected with them, before they are sensible of their danger, and the habit of vice become a second nature in them.

ⁿ Oratorem instituimus illum perfectum, qui esse nisi vir bonus non potest; ideoque non dicendi modo eximiam in eo facultatem, sed omnes animi virtutes exigimus. Qu. in Proëm. lib. 1.

^o Et morem quidem in his haud dubie prior ratio est. . . Natura tenacissimi sumus eorum, quæ rudibus annis percipimus. . . Et hæc ipsa magis pertinaciter hærent, quæ deteriora sunt. Lib. 1. c. 7.

^p Cæca ac sopita parentum sollicitudo. . . Negligentia formandi

custodiendique in ætate prima pudoris. Ibid. c. 3.

^q Utinam liberorum nostrorum mores non ipsi perderemus! — Mollis illa educatio, quam indulgentiam vocamus, nervos omnes & mentis & corporis frangit. Ibid.

^r Omne convivium obscenis canticis strepit, pudenda spectantur. Fit ex his consuetudo, deinde natura. Discunt hæc miseri, antequam sciant vita est. Lib. 1. cap. 3.

He advises carefully to restrain the first sallies of the passions, and to make every thing subservient to the inculcating of morality; that the copies set them by their writing-masters should contain some useful sentences or maxims for the conduct of life; and that they should also be taught the sayings of great men by way of diversion.

But in the choice of a preceptor or a tutor he is extremely rigid. The most virtuous man is scarce enough for him, and the most exact discipline too little.

Et præceptorem elegere sanctissimum quemque (cujus rei præcipua prudentibus cura est) & disciplinam quæ maxime severa fuerit, licet. And the reason he gives for it is admirable. It is, says he, that the wisdom of the master may preserve their innocence in their tender years, and when afterwards they shall become less easy to be governed, his gravity by commanding their respect may keep them within the bounds of their duty. *Ut & teneriores annos ab injuria sanctitas docentes custodiat, & ferociore a licentia gravitas deterreat.*

One of the most beautiful and most noted passages in Quintilian is where he handles the famous question, which is most profitable, a private or a publick education. He determines in favour of the latter, and gives several reasons for it, which appear to be very convincing. ^u But he declares from the beginning, that if publick schools were at all prejudicial to morality, how useful soever they might be for instruction in the sciences, there could be no dispute, but virtue was infinitely preferable to eloquence.

^r Protinus ne quid cupidè, ne quid improbe, ne quid impotenter faciat monendus est puer. Ibid. cap. 4.

Iti quoque versus, qui ad imitationem scribendi proponuntur, non otiosas velim sententias habeant, sed honestum aliquid monentes. Prosequitur hæc memoria in senectutem, & impressa animo rudi,

usque ad mores proficiet. . . Etiam dicta clarorum virorum ediscere inter lulum licet. Ibid. c. 2.

^s Ibid. cap. 3.

^t Lib. 2. cap. 2.

^u Si studiis quidem scholas proficere, moribus autem nocere constaret, potior mihi ratio vivendi honestè, quàm vel optimè dicendi, videretur. Lib. 1. c. 3.

When he comes to speak of reading, ^w he says it should be managed with precaution, lest young people in an age susceptible of deep impressions, should learn not only what is inelegant, but vicious and dishonest. ^x With this view he absolutely forbids the reading of any thing lewd or licentious; he allows of comedies only at a time when the morals are secure; and recommends the choice not of authors alone, but of passages to be picked out of their works. “For my part,” says he, I own there are certain places in Horace, “which I would not explain.” *Horatium in quibusdam nolim interpretari.*

Besides the precepts and examples of virtue which reading will furnish, he thinks it expedient, that the preceptor should every day artfully introduce into his applications, some maxim, or principle, that may be of use in the conduct of life; *plurimus ei de honesto ac bono sit sermo*; ^y as what is delivered by the master’s tongue, whom good scholars never fail both to love and reverence, makes a much greater impression than what is barely read. Quintilian explains himself thus in his directions how to correct compositions, but the observation holds still stronger with respect to morals.

Now can this point be carried to a greater degree of perfection? Or does it seem possible for Christian masters to go beyond it? Do all of them proceed so far? And yet ’tis certain, if their righteousness, if their scrupulosity in this matter, does not exceed that of the heathen, *they shall in no wise enter into the kingdom of heaven.*

^w Cætera admonitione magna egent; imprimis, ut teneræ mentes, tractaturæque altius quicquid rudibus & omnium ignavis infederit, non modo quæ diserta, sed vel magis quæ honesta sunt, discant. *Ibid.* cap. 14.

^x Admoveantur, si fieri potest, si minus, certe ad firmitus ætatis robur reserventur. . . cum mores

in tuto fuerint. . . In his non auctores modo, sed etiam partes operis elegeris. *Ibid.*

^y Licet enim satis exemplorum ad imitandum ex lectione suppedit, tamen viva illa, ut dicitur, vox alit, plenius, præcipueque præceptoris, quem discipuli, si modo recte sunt instituti, & amant & verentur. *Lib. 2. cap. 2.*

Thus

Thus after they have laboured to instill principles of honesty and probity into youth, there is something still more essential and important left behind, which is to make them Christians.

The first qualities are highly valuable in themselves, but piety is in a manner the soul of them, and infinitely exalts their worth. And though this afterwards through the violence of passion should chance to be neglected, 'tis an advantage to have the moral virtues remain; and it would be very happy, if persons in place, and appointed to preside over others, would always keep up to a Roman probity. For which reason we cannot be too diligent in planting this good seed in the minds of young persons, and pressing these principles upon them.

But religion should be the thing aimed at in all our endeavours, and the end of all our instructions. Though it be not constantly in our mouths, it should be always in our minds, and never out of sight. Whoever takes but a slight view of the old statutes of the university, which relate to masters and scholars; of the different prayers and solemnities prescribed for imploring the divine assistance; of the publick processions appointed for every season of the year; of the days fixed for the interruption of their publick studies, that they may have time allowed more duly to prepare for the celebration of the great feasts, and the receiving the sacraments; may easily discern that the intention of their pious mother is to consecrate and sanctify the studies of youth by religion, and that she would not carry them so long in her bosom, but with a view to regenerate them to Jesus Christ. ² *Children of whom I travel in birth again, until Christ be formed in you.*

'Tis with this design she has ordered, that in every class, besides their other exercises of piety, the scholars should daily repeat certain sentences taken from the holy scripture, and especially from the New Testament, that their other studies might be in a manner

² Gal. vi. 19.

seasoned by this divine salt. *Quibus si addatur quotidiana scripturæ sacræ quantulacunque mentio, hoc velut divino sale reliqua puerorum studia condientur.* She consents, they should derive a beauty and elegance of thought and expression from Pagan writers, those precious vessels they have a right to borrow of the Ægyptians. But she fears lest the wine of error should be given to young persons to drink out of such poisoned cups, according to St. Augustine's complaint, unless the voice of Jesus Christ, the sole master of mankind, is heard amidst the many profane voices with which the schools continually resound. *Petamus sane a profanis authoribus sermonis elegantiam, & ab iis verborum optimam supellestem mutuemur. Sunt illa quasi pretiosa vasa, quæ ab Ægyptiis furari sine piaculo licet. Sed absit ut in iis (quemadmodum olim Augustinus de suis magistris conquerebatur) incautis adolescentibus vinum erroris ab ebris doctoribus propinetur. Qui autem poterimus id vitare periculi, nisi tot profanis ethnicorum hominum vocibus inferatur divina vox, christianisque scholis, ut decet, quotidie intersit, imo præsideat, unus hominum magister Christus?* She looks upon this pious exercise as a safe preservative, and an effectual antidote, to guard and strengthen young persons upon their going abroad into the world against the allurements of pleasure, the false principles of a corrupted age, and the contagion of ill example. *Scilicet ætas illa simplex, docilis, innocens, plena candoris & modestiæ, necdum imbuta pravis artibus, accipiendo Christi evangelio maxime idonea est. Sed, proh dolor! brevi illam morum castitatem inficiet humanarum opinionum labe, seculi contagio, consuetudinisque imperiosa lex: brevi omnia trahens ad se blandis cupiditatum lenociniis voluptas tenerum puerilis innocentiae florem subvertet, nisi contra dulce illud venenum adolescentium mentes severis Christi præceptis tanquam cælesti antidoto muniantur.*

The parliament, whose business it is to see that the statutes of the university be well observed, in a general ordinance passed in regard to one of the colleges, injoins

injoins the principal to take care, ^b *That the schools pass no day without getting by heart some small portion of the holy scripture according to the direction of the statutes belonging to the faculty of arts.*

The short reflections the professor makes upon the sentence they are to learn, joined to the instruction which is regularly made in each class upon every Saturday, are sufficient to give young persons a reasonable tincture of the doctrines of Christianity. And if they will not learn it at that age, when can it be expected from them? For the time that follows is usually engrossed by vain amusement, trifles and pleasures, or else employed in business.

The principles derived from the reading of scripture will be of use, as an ^c ingenious writer of the present age has well observed, to correct abundance of things which occur in the works of profane authors, “and have been inserted there by the spirit of the devil, with a view to deceive mankind by a false lustre, which renders vice agreeable to us, from its being represented with a turn of wit.”

By this light we may be able to discover in the heathen writings both those valuable sparks of truth which diffuse a brightness around them in relation to the being of a God, and the worship that is due to him, and the gross errors which superstition has blended with them. For nothing but divine revelation can serve us for an assured guide through such a mixture of light and darkness. And without it what have the people most esteemed for their understanding and knowledge been, but a blind and senseless generation, a foolish people, without wisdom? 'Tis the idea the scripture gives us of them in several places ^d. The Greeks and Romans were civilized nations, polite, and abounding with persons well skilled in arts and sciences. They had their orators, philosophers, and statesmen; and several

^b Arret of the 27th of June, 1703.

^d Deut. xxxii. 21.

^c M. Nicole.

among them were lawgivers, interpreters of laws, and ministers of justice. And yet among so many persons, who seemed to have understanding in the eyes of men, God could discover none but fools and children. *Domini de cælo prospexit super filios hominum, ut videat si est intelligens. . . . Non est usque ad unum.*

Ask the sages of these nations what it is they adore ; what it is they hope from the worship they pay to their deities ; what they are themselves, or what they hereafter shall be ; what is the source and rule of duties ; what the origin of the magistrate's authority ; and what the end of republics : You will be surprized to see what very infants they are with reference to these important questions, differing little from bees and ants, who live in commonwealths, and observe certain laws, without knowing what it is they do.

They have discovered indeed some faint glimmerings of the consequences of original sin, but without being able to point out the spring and principle of it. The miseries of man coming into the world cannot possibly be described in more lively colours, than Pliny has done it in the beautiful preface to his seventh book. He represents the proud animal, destined (as he says) to command over the universe, as bereaved of all power to help himself, bathed in his tears, and moaning with pain, in a cradle bound hand and foot, the unhappy scorn of nature^c ; who seems to have used him as a stepmother rather than a parent, beginning a sorrowful life by punishment, without any other offence, than that of being born. *Facet manibus pedibusque devinctus, flens, animal cæteris imperaturum, & a suppliciis vitam auspicatur, unam tantum ob culpam, quia natum est.* All the conclusion Pliny draws from this condition is, that 'tis astonishing man should be proud, who took his rise from so low a beginning. *Heu dementiam ab iis initiis existimantium ad superbiam se genitos !*

^c Ut non sit satis æstimare, parens melior homini an noverca fuerit.

Cicero, in a book we have lost, except some few valuable fragments preserved by ^f St. Augustine, had before Pliny drawn a description of the state of man very like this, except that he there adds certain particulars, which more directly express the consequences of original sin, as pointing out the natural corruption of the soul, and the base and servile subjection of mankind to all sorts of passions, and their unhappy inclination to vice and depravity; and yet so as that some few rays of divine light and unextinguished sparks of reason may still be discerned in them. ^g *In libro tertio de republica Tullius hominem dicit, non ut a matre, sed ut a noverca natura editum in vitam, corpore nudo, fragili, & infirmo; animo autem anxio ad molestias, humili ad timores, molli ad labores, prono ad libidines; in quo tamen inesset tanquam obrutus quidem divinus ignis ingenii & mentis.*

Xenophon, in his ^h Cyropædia, speaks of a young nobleman of Media, who having yielded to a temptation he had no distrust of, so confident was he of his own strength, confesses his weakness to Cyrus, and tells him he found he had two souls; that one of them, which inclined him to do well, had always the superiority in his Prince's presence; but that the other, which led him to do ill, generally got the better, out of his sight. Can there be a more just description of concupiscence?

The philosophers themselves were sensible of this difficulty, and fell not far short of the Christian belief, as St. Augustine observes ^h, by looking upon the errors and miseries with which human life abounds as the effect of divine justice which thus punished us for certain faults committed in another life, that were not less real, though to us unknown.

^f S. August. lib. 4. contra Julian. cap. 12. n. 60.

^g Lib. 6.

^h Ex quibus humanæ vitæ erroribus & ærumnis fit, ut interdum veteres illi. . . qui nos ob aliqua

scelera suscepta in vita superiore pœnarum luendarum causa natos esse dixerunt, aliquid vidisse videntur. Cicer. in Hortensio apud S. August. contr. Julian. lib. 4. cap. 15. n. 78.

The surprising mixture we perceive in ourselves of baseness and grandeur, of weakness and strength, of love for truth and credulity of error, of desires of happiness and subjection to misery, which is the state of fallen man since Adam, was a riddle they could not explain. They experienced all these different dispositions in themselves, without knowing the cause from whence they arose, as St. Augustine observes of Cicero ⁱ. *Rem vidit, causam nescivit.* ^k And how could they possibly know it, who were entirely ignorant of the holy scriptures, which alone are able to resolve these difficulties, by laying before us the fall of the first man, and the effects of original sin?

But when the principles, revelation teaches us upon this subject, are once laid down, ^l then the profane writers, by a slight alteration of their expressions and opinions, may become Christians, as St. Augustine remarks, and be even very useful to us in matters of religion.

We find amongst them express proofs of the immortality of the soul, and the rewards and punishments of another life. We learn from them that there is a necessarily existent and supreme Being, independent, and eternal, whose providence is universal, and extends to the smallest particulars; whose goodness prevents all the necessities of man, and heaps benefits upon him; whose justice punishes publick disorders by publick calamities, and relents upon repentance; whose infinite power disposes of kingdoms and empires, and absolutely decides the fate of private men and nations. This Being they observe is every where present and careful over all, hears our prayers, receives our vows, regards our oaths, and punishes such as break them; he penetrates into the obscurest recesses of the conscience, and troubles it with remorse; deprives

ⁱ S. Aug. contr. Julian. cap. 15.
12. n. 60.

^k Harum literarum illi atque sententiis Christiani fierent. S. Aug. de doct. Christ. cap. 4.
hac re sapere potuerunt? Ibid.

some of prudence, reflection, and courage, which he bestows upon others; protects innocence, favours virtue, hates vice, and frequently punishes it in this life; takes a pleasure in humbling the proud, and depriving the unjust of the power they abuse.

How great an advantage may a judicious master draw from all these important truths, and many others of a like nature, which appearing every day under different views, form by degrees a secret, internal, and in a manner natural conviction in the mind, which may afterwards be better able to keep its ground against the force of infidelity?

To make youth sensible likewise of the inestimable happiness they enjoy from being born within the bosom of the Christian religion, it may not be unserviceable to lay before them, with what contempt the most illustrious among the heathen writers have treated Christianity in its birth, though even then it broke out with a most transcendent brightness. I shall here mention only two or three passages.

Tacitus, speaking of the burning of Rome, which was believed by all the world to have been set on fire by Nero, ^m says, “That the Emperor endeavoured
“to stifle that general belief by throwing the cause
“and odium of the fire upon the people called Christians, whom he ordered to be tortured in the most
“cruel manner. These, says he, were an infamous
“set of men, abhorred by all mankind, as guilty of
“the most detestable crimes. They derived their
“name, continues the historian, from one Christ,
“whom Pontius Pilate, the governor of Judea, had
“put to death under the reign of Tiberius. This

^m Abolendo rumori Nero subdidit reos, & quæsitissimis cænis affecit, quos per flagitia invisus vulgus Christianos appellabat. Auctor nominis ejus Christus, qui Tiberio imperitante per procuratorem Pontium Pilatum supplicio affectus erat. Repressaque in præ-

sens exitiabilis superstitio rursus erumpebat, non modo per Judæam, originem ejus mali, sed per urbem etiam, quo cuncta undique atrocia aut pudenda confluunt celebranturque. Tacit. *Annal.* lib. 15. cap. 44.

“ pernicious sect, after having been suppressed for
 “ some time, sprung up again not only in Judea,
 “ which was the place of its birth, but also at Rome,
 “ which is in a manner the sink of all the filth in
 “ the world.” He then adds, they were not so properly convicted of the crime they were accused of, as of the hatred of all mankind. *Haud perinde in crimine incendii, quam odio humani generis convicti sunt.* Suetonius ⁿ, speaking of the same burning of Rome, gives us a like idea of Christianity, which he treats as a novel superstition mixed with magick. *Afflicti suppliciis Christiani, genus hominum superstitionis novæ ac maleficæ.*

Those great genius's, says M. de Tillemont, reciting this fact, who were so careful to find out truth in history and matters of indifference, were very cool upon a point which it most nearly concerned them to know. They could condemn the injustice of Princes in their works, who inflicted punishments without full information of the crimes supposed to be committed, and yet not be ashamed to fall into the same injustice, by hating for imaginary offences persons in whom they saw nothing but what they were obliged to commend.

There is cause to believe, that the passage of Quintilian concerning ^o *the author of the Jewish superstition, who drew after him a multitude of followers, pernicious to all other people*, is to be understood of Jesus Christ, and not of Moses; as in the beginning of Christianity it was very usual to confound the Christians with the Jews. We might justly be surprised, that a man of Quintilian's character, who appears upon all other occasions to have wrote with so much candour and moderation, and who had the good fortune to live in a ^p family abounding with Christians

ⁿ In Ner. cap. 16.

^o Est conditoribus urbium infamiae, contraxisse aliquam perniciosam cæteris gentem, qualis est

primus Judaicæ superstitionis auctor. Quintil. lib. 3. cap. 9.

^p Quintilian was tutor to two young Princes, children of Flavius Clemens

Christians of reputation, and fruitful in martyrs, should pass such a judgment upon Christianity, if we did not know, that faith is not the fruit of reason and a good understanding, but the free gift of the divine mercy. A writer, who was capable of carrying his flattery to such an excess as to acknowledge an Emperor like Domitian for a God, was a fit person to blaspheme Jesus Christ and his religion.

The epistle of Pliny the younger to the Emperor Trajan concerning the Christians is very famous. We there see an adherence to Christianity treated as infatuation, obstinacy, and folly, and under that vain pretext punished as the most enormous of all crimes whatsoever. Pliny is doubtful in this case, whether repentance may deserve pardon, or whether it be useless to cease to be a Christian, when a man has once been so; whether the name alone was to be punished in them, or the crimes affixed to it. "Those whom I have examined, says he, declared their whole fault to have been, that on a certain day they met together before sun-rise to sing praises alternately to Christ as God; that they engaged themselves by oath to do no wickedness, not to steal or commit adultery; to keep their word inviolably, and give back whatever they were entrusted with, if re-demanded; that after this the meeting broke up, and they assembled again to take a repast in common, in which there was nothing criminal." He owns however that he had caused as many to be punished as had persisted in their confession, not doubting but their stiffness and inflexible obstinacy deserved correction, though Christianity had not made them criminal.

The Emperor answered, "That he should forbear to make enquiry after the Christians, but in case any of them were brought before him, and accused in form, he should cause them to be pu-

Clemens, who, together with his same name, had the honour to wife Domitilla, and a niece of the suffer for Jesus Christ.

“ nished ; but with this restraint, that if they de-
 “ nied the charge, and made good their asseveration
 “ by sacrificing to the gods, they should then be
 “ treated as innocent. . . And farther, adds Trajan,
 “ we ought in no kind of crime to admit of libels
 “ and informations without the name of the accuser
 “ subscribed ; for the example here might prove per-
 “ nicious, and is very different from our maxims.”

There are many such passages as these to furnish us with reflections proper to give young persons a notion of the sanctity and purity of the Christian religion, the wilful and criminal blindness of the most understanding men among the Heathen, the shocking injustice of the most moderate and wisest Princes the Romans ever had, and the evident inconsistency of their edicts against the Christians ; since before they could condemn them, they were obliged we see to renounce not only all equity, but good sense and right reason. “ Imperial injunction, ” cries Tertullian, “ speaking of this letter of Trajan, why are you
 “ thus inconsistent ? If you direct the condemnation
 “ of a crime, why do you not order a strict enquiry
 “ to be made after the criminals ? And if you forbid
 “ the enquiry, why do you not enjoin the absolution
 “ of the offence ? ” In my opinion young persons should not be suffered to leave the college till they have read some such passages as these in heathen authors, as several of them carry with them a proof of the holiness and truth of the Christian religion, and are capable of inspiring them with a reverence for it.

But the surest and most effectual way of instilling the sentiments of piety into young persons, is to have a master over them, who has a lively sense of it himself. Then every thing about him speaks and instructs, and conspires to raise a respect and esteem for religion, though seemingly engaged upon another subject. For this is more properly the business of the

^a Tertul. Apol. cap. 2.

heart, than of the understanding ; ^r and it is with virtue as with the sciences, the way of teaching it by examples is far more short and sure than that of precepts.

This character most eminently prevailed in St. Augustine, and the account he has left us of the manner he taught his disciples, may be of very great advantage both to masters and scholars. We may learn from thence, that the most essential qualification of a Christian master is to have for his disciples that godly jealousy ^r St. Paul speaks of, which kindles in him an ardent zeal for their salvation, and renders him extremely careful to avoid whatever may be in the least injurious to it.

^r That great Saint, after his conversion, retired into the country with some of his friends, and there instructed two young persons, who were named Licentius and Trygetius. He established regular conferences, in which each of them was to speak upon the different subjects that were proposed. Each defended his own opinion, and answered the questions and difficulties objected to him ; and what was urged on both sides was set down in writing. Trygetius one day let drop an answer, which was not altogether so exact as it should have been, and desired that it might not be put down. ^u Licentius briskly opposed him, and insisted upon its being written. They both grew warm upon the matter, as is natural to young people, says St. Augustine, or rather to mankind, who all have their share of vanity and pride.

St. Augustine sharply reprimanded Licentius, and put him out of countenance. The other, overjoyed at the trouble and confusion in which he saw his rival,

^r Longum iter est per præcepta, breve & efficax per exempla. Senec. Epist. 6.

^f 2 Cor xi. 2.

^t S. August. lib. 1. de Ordin. cap. 10.

^u C. m Trygetius verba sua

scripta esse noller, urgebat Licentius ut manerent, puerorum scilicet more, vel potius hominum, proh nefas, omnium ; quasi verò gloriandi causa inter nos illud ageretur. Ibid.

could not dissemble his satisfaction. The holy man was sensibly touched with grief upon discovering the secret indignation of the one, and the malicious joy of the other, and turning to them both, "Is this, says he, your conduct? and this that love of truth I flattered myself but a moment ago you were both inflamed with?" And after several remonstrances, he concludes thus, "My dear children, I intreat you, not to add to my afflictions, which are already too great. If you are at all sensible how much I esteem and love you, and how dear your salvation is to me; if you are persuaded, that I desire no advantage for myself, more than I do for you; if, in calling me your master, you think you owe me any return of love and affection, all the acknowledgment I require from you, is, that you study to become good men; *boni estote*." The tears in the mean while ran down his cheeks in abundance, and finished the work his discourse had begun. His disciples, extremely affected with what he had said, had now no other care but to comfort their master by a speedy repentance for the present, and sincere promises of amendment for the future.

Did the fault then of these young persons deserve, that their master should be so very much grieved at it? Or was there any thing more than what is usual in such kind of disputes? And shall we not by disallowing of that vivacity and sensibility extinguish all ardour of study, and weaken the force of an incentive, which seems necessary to that age?

That was not the meaning of St. Augustine. He strove only to restrain a noble emulation within just bounds, and hinder it from degenerating into pride, the greatest disease to which mankind is subject. He was far from being inclined to heal it by another, which perhaps is no less dangerous, I mean, sloth and indolence. "I should have cause to complain," * says

* *Me miserum, si necesse erit vitia decedere sine aliorum vitiorum tales etiam nunc perpeti, à quibus successione non possunt!*

"he,

“ he, if my disciples were such, that I could not correct one vice in them without introducing another.”

The heathen writers have not carried this point to such a degree of nicety. They agree indeed that the ambition we here speak of is a vice, but by an extravagant contradiction represent it as a vice, which is frequently the cause of virtue in young men; ^y *Licet ipsa vitium sit ambitio, frequenter tamen causa virtutum est*; and they use their utmost endeavours ^z to nourish and increase the disease. Christianity alone administers an universal remedy, declares war against vice in general, and restores man to perfect health. Philosophy, with all its most excellent precepts, is insufficient for that purpose.

To sum up all in a few words, reason then, after having graced the understanding of a scholar with the knowledge of all human sciences, and strengthened his heart with all the moral virtues, must at length resign him into the hands of religion, that he may learn from thence how to make a right use of all that has been taught him, and be consecrated for eternity. Reason should inform him, that without the instructions of this new master, all his labour would be but a vain amusement, as it would be confined to earth, to time, to a trifling glory, and a frail happiness; that this guide alone can lead man up to his beginning, carry him back into the bosom of the divinity, put him in possession of the sovereign good he aims at, and satisfy his immense desires with a boundless felicity. In fine, the last and most important advice reason should suggest to him, is, to receive with an entire submission the sublime instructions religion will lay before him, to give up every other light to that, and to look upon it as his greatest happiness, and most indispensable duty, to make all his other acquisitions and talents subservient to its glory.

^y Quintil. lib. 1. cap. 3.

^z Huic vitio (cupiditati gloriæ) non solum non resistebant, verum etiam id excitandum & accenden-

dum esse censebant, putantes hoc utile esse reipublicæ. S. August. lib. 5. de Civit. Dei, cap. 13.

PART the SECOND.

The Plan and Division of this Work. General Reflections upon Taste. Particular Observations upon this Work.

I.

Plan and Division of this Work.

TAKING for granted always the three different objects which masters ought to have before their eyes in the instruction of youth, and which have already been mentioned in the first part of this Preliminary Discourse, I shall divide this work into six parts.

The first shall treat of grammar, and the understanding of those languages, which are taught at school, the French, Greek, and Latin tongues.

In the second I shall speak of poetry.

The third shall be more extensive, and take in rhetoric. And here I shall principally endeavour to form the taste of young persons, by laying before them the chief rules which the masters of the art have left us upon this subject; to which I shall add examples drawn from the best Latin and French authors, whose beauties I shall sometimes endeavour to explain.

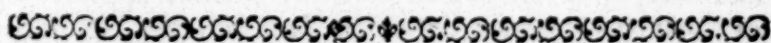
History shall make up the fourth part; under which name I shall comprehend sacred history, which is the foundation of all the rest; fabulous history, which is less ancient than the true, but followed close upon it, and took its rise from it by altering and corrupting it; the Greek history, which takes in also that of some other people; and last of all the history of the Romans. The antiquities and customs of both nations, as well as what relates to chronology and geography, will enter into the discourse upon history.

Philo-

Philosophy, with the sciences which relate to it, shall be the subject of the fifth part.

To these five parts I shall add a sixth, which would be of great use, if it were well treated. Besides several articles omitted, or which could not regularly come within the preceding parts of the discourse, it shall give an account of the government of the classes and college within doors; the manner of educating young persons; how to get an insight into their characters, their humours, inclinations, and faults, and to let them into the knowledge of themselves; the care that is required in enlarging the mind, and forming the heart, and that less by publick instructions than private conversations, which should be free, easy, and familiar, without stiffness, constraint, or artifice, and such as should induce young persons to place an entire confidence in their masters.

As I shall often have occasion in this work to speak of a good taste with regard to polite learning, or the liberal sciences and eloquence, I shall beg leave to make some general reflections upon this article beforehand, which will be of service to shew the importance and necessity of it.



II.

General Reflections upon what is called good Taste.

TA S T E, as it now falls under our consideration, that is, with reference to the reading of authors and composition, is a clear, lively, and distinct discerning of all the beauty, truth, and justness of the thoughts and expressions, which compose a discourse. It distinguishes what is conformable to eloquence and propriety in every character, and suitable in different circumstances. And whilst with a delicate and exquisite sagacity it notes the graces, turns, manners, and expressions most likely to please, it perceives

perceives also all the defects which produce the contrary effect, and distinguishes precisely wherein those defects consist, and how far they are removed from the strict rules of art, and the real beauties of nature.

This happy faculty, which it is more easy to conceive than define, is less the effect of genius than judgment, and a kind of natural reason wrought up to perfection by study. It serves in composition to guide and direct the understanding. It makes use of the imagination, but without submitting to it, and keeps it always in subjection. It consults nature universally, follows it step by step, and is a faithful image of it. Reserved and sparing in the midst of abundance and riches, it dispenses the beauties and graces of discourse with temper and wisdom. It never suffers itself to be dazzled with the false, how glittering a figure soever it may make. 'Tis equally offended with too much and too little. It knows precisely where it must stop, and cuts off without regret or mercy, whatever exceeds the beautiful and perfect. 'Tis the want of this quality which occasions the various species of bad style; as bombast, conceit, and witticism; in which, as Quintilian says, the genius is void of judgment, and suffers itself to be carried away with an appearance of beauty, ^a *quoties ingenium judicio caret, & specie boni fallitur*.

Taste, simple and uniform in its principle, is varied and multiplied an infinite number of ways, yet so as under a thousand different forms, in prose or verse, in a declamatory or concise, sublime or simple, jocose or serious style, 'tis always the same, and carries with it a certain character of the true and natural, ^b immediately perceived by all persons of judgment. ^c We cannot say the style of Terence, Phæ-

^a Lib. 8. cap. 3.

^b Quod sentitur latente judicio velut palato. Quintil. lib. 6. cap. 3.

^c Nec refert quòd inter se specie differant, cum genere consentiant. . . . Omnes eandem saniratem

eloquentiæ ferunt: ut si omnium pariter libros in manum sumperis, scias, quamvis in diversis ingeniis, esse quandam judicii ac voluntatis similitudinem & cognitionem. Dial. de Orat. cap. 25.

drus, Sallust, Cæsar, Tully, Livy, Virgil, and Horace, is the same. And yet they have all, if I may be allowed the expression, a certain tincture of a common spirit, which in that diversity of genius and style makes an affinity between them, and a sensible difference also betwixt them and the other writers, who have not the stamp of the best age of antiquity upon them.

I have already said, that this distinguishing faculty was a kind of natural reason wrought up to perfection by study. In reality all men bring the first principles of taste with them into the world, as well as those of rhetoric and logic. As a proof of this, we may urge, that every good orator is almost always infallibly approved of by the people, and that there is no difference of taste and sentiment upon this point, ^d as Tully observes, between the ignorant and the learned.

The case is the same with musick and painting. A concert, that has all its parts well composed, and well executed, both as to instruments and voices, pleases universally. But if any discord arises, any ill tone of voice be intermixed, it shall displease even those who are absolutely ignorant of musick. They know not what it is that offends them, but they find somewhat grating in it to their ears. And this proceeds from the taste and sense of harmony implanted in them by nature. In like manner a fine picture charms and transports a spectator, who has no idea of painting. Ask him what pleases him, and why it pleases him, and he cannot easily give an account, or specify the real reasons; but natural sentiment works almost the same effect in him as art and use in connoisseurs.

The like observation will hold good as to the taste we are here speaking of. Most men have the first principles of it in themselves, though in the greater part of them they lye dormant in a manner, for want of

^d Nunquam de bono oratore, cum populo dissentio fuit. Cic. in aut non bono, doctis hominibus Brut. n. 185.

instruction,

instruction or reflection; as they are often stifled or corrupted by a vicious education, bad customs, or reigning prejudices of the age and country.

But how depraved soever the taste may be, it is never absolutely lost. There are certain fixed remains of it, deeply rooted in the understanding, wherein all men agree. Where these secret seeds are cultivated with care, they may be carried to a far greater height of perfection. And if it so happens, that any fresh light awakens these first notions, and renders the mind attentive to the immutable rules of truth and beauty, so as to discover the natural and necessary consequences of them, and serves at the same time for a model to facilitate the application of them; we generally see, that men of the best sense gladly cast off their ancient errors, correct the mistakes of their former judgments, and return to the justness, and delicacy, which are the effects of a refined taste, and by degrees draw others after them into the same way of thinking.

To be convinced of this, we need only look upon the success of certain great orators, and celebrated authors, who by their natural talents have recalled these primitive ideas, and given fresh life to these seeds, which lye concealed in the mind of every man. In a little time they united the voices of those, who made the best use of their reason, in their favour; and soon after gained the applause of every age and condition, both ignorant and learned. It would be easy to point out amongst us the date of the good taste, which now reigns in all arts and sciences; by tracing each up to its original, we should see that a small number of men of genius have acquired the nation this glory and advantage.

Even those, who live in the politer ages without any application to learning or study, do not fail to gain some tincture of the prevailing good taste, which has a share without their perceiving it themselves in their conversation, letters, and behaviour. There are few of our soldiers at present, who would not write
more

more correctly and elegantly than Ville-Hardouin, and the other officers who lived in a ruder and more barbarous age.

From what I have said, we may conclude, that rules and precepts may be laid down for the improvement of this discerning faculty ; and I cannot perceive why Quintilian, who justly sets such a value upon it, should say that 'tis no more to be obtained by art than the taste or smell ; ^c *Non magis arte traditur, quam gustus aut odor* ; unless he meant, that some persons are so stupid, and have so little use of their judgment, as might tempt one to believe that it was in reality the gift of nature alone.

Neither do I think that Quintilian is absolutely in the right in the instance he produces, at least with respect to taste. We need only examine what passes in certain nations, in which long custom has introduced a fondness for certain odd and extravagant dishes. They readily commend good liquors, elegant food, and good cookery. They soon learn to discern the delicacy of the seasoning, when a skilful master in that way has pointed it out to them, and to prefer it to the grossness of their former diet. When I talk thus, I would not be understood to think those nations had great cause to complain for the want of knowledge and ability in what is become so fatal to us. But we may judge from hence the resemblance there is between the taste of the body and mind, and how proper the first is to describe the characters of the second.

The good taste we speak of, which is that of literature, is not limited to what we call the sciences, but extends itself imperceptibly to other arts, such as architecture, painting, sculpture, and musick. 'Tis the same discerning faculty which introduces universally the same elegance, the same symmetry, and the same order in the disposition of the parts ; which inclines us to a noble simplicity, to natural beauties, and a judicious choice of ornaments. On the other hand,

^c Lib. 6. cap. 5.

the depravation of taste in arts has been always a mark and consequence of the depravation of taste in literature. The heavy, confused, and gross ornaments of the old Gothick buildings, placed usually without elegance, contrary to all good rules, and out of all true proportions, were the image of the writings of the authors of the same age.

The good taste of literature reaches also to publick customs, and the manner of living. An habit of consulting the best rules upon one subject, naturally leads to the doing it also upon others. ^f Paulus Æmilius, whose genius was so universally extensive, having made a great feast for the entertainment of all Greece upon the conquest of Macedon, and observing that his guests looked upon it as conducted with more elegance and art than might be expected from a soldier, told them they were much in the wrong to be surpris'd at it; for the same genius, which taught how to draw up an army to advantage, naturally pointed out the proper disposition of a table.

But by a strange, though frequent revolution, which is one great proof of the weakness, or rather the corruption of human understanding, this very delicacy and elegance, which the good taste of literature and eloquence usually introduces into common life; for buildings, for instance, and entertainments, coming by little and little to degenerate into excess and luxury, introduces in its turn the bad taste in literature and eloquence. ^g This Seneca informs us in a very ingenious manner in one of his epistles, where he seems to have drawn a good description of himself, though he did not perceive it.

^h One of his friends had asked him, whence the

^f Plutarch in the life of Paulus Æmilius.

^g Senec. Epist. 114.

^h Quare quibusdam temporibus provenerit corrupti generis oratio quæris; & quomodo in quadam vitæ inclinatio ingeniorum facta

fit. . . quare aliàs sensus audaces & fidem egressi placuerint, aliàs abruptæ sententiæ & suspiciosa, in quibus plus intelligendum est quàm audiendum. quare aliqua atas fuerit, quæ translationis jure videretur inverecundè.

alteration could possibly arise which was sometimes observable in eloquence, and which carried most people into certain general faults; such as the affectation of bold and extravagant figures, metaphors struck off without measure or caution, sentences so short and abrupt, that they left people rather to guess what they meant, than conveyed a meaning.

Seneca answers this question by a common proverb among the Greeks; "As is their life, so is their discourse." *Talis hominibus fuit oratio, qualis vita*ⁱ. As a private person lets us into his character by his discourse, so the reigning style is oft an image of the publick manners. The heart carries the understanding away with it, and communicates its vices to it, as well as its virtues. ^k When men strive to be distinguished from the rest of the world by novelty, and refinement in their furniture, buildings, and entertainments, and a studious search after every thing that is not in common use; the same taste will prevail in eloquence, and introduce novelty and irregularity there. ^l When the mind is once accustomed to despise rules in manners, it will not follow them in style. Nothing will then go down but what strikes by its being new, and glaring, extraordinary, and affected. Trifling and childish thoughts will take place, of such as are bold and over-strained to an excess. We shall affect a sleek and florid style, and an elocution pompous indeed, but with little more than meer sound in it.

ⁱ Quemadmodum uniuscujusque actio dicenti similis est, sic genus dicendi aliquando imitatur publicos mores. . . .

^k Si disciplina civitatis laboravit, & se in delicias dedit, argumentum est luxuriæ publicæ orationis lascivia. . . . Non potest alius esse ingenio, alius animo color.

^l Cum assuevit animus fastidire quæ ex more sunt, & illi pro fordidis solita sunt; etiam in oratione

quod novum est querit. . . . Modò id, quod nuper increbuit, pro cultu habetur audax translatio ac frequens. . . . Non tantum in genere sententiarum vitium est, si aut pusillæ sunt & pueriles, aut improbæ & plus aulæ quàm salvo pudore licet: sed si floridæ sunt, & nimis dulces, si in vanum exeunt & sine effectû, nihil amplius quàm sonant.

^m And this sort of faults is generally the effect of a single man's example, who, having gained reputation enough to be followed by the multitude, sets up for a master, and gives the strain to others. 'Tis thought honourable to imitate him, to observe and copy after him, and his style becomes the rule and model of the publick taste.

ⁿ As then luxury in diet and dress is a plain indication that the manners are not under so good a regulation as they should be; so a licentiousness of style, when it becomes publick and general, shews evidently a depravation and corruption of the understandings of mankind.

° To remedy this evil, and reform the thoughts and expressions used in style, it will be requisite to cleanse the spring from whence they proceed. 'Tis the mind that must be cured. When that is sound and vigorous, eloquence will be so too; but it becomes feeble and languid when the mind is enfeebled, and enervated by pleasures and delights. In a word, 'tis the mind which presides, and directs, and gives motion to the whole, and all the rest follow its impressions.

✓ He has observed elsewhere that a style too studied and far-fetched is a mark of a little genius. ^p He would

^m Hæc vitia unus aliquis inducit, sub quo tunc eloquentia est: cæteri imitantur, & alteri tradunt.

ⁿ Quomodo conviviorum luxuria, quomodo vestium, ægræ civitatis indicia sunt: sic orationis licentia, si modo frequens est, ostendit animos quoque, à quibus verba exeunt, procidisse.

° Oratio nulli molesta est, nisi animus labat. Ideo ille curetur. Ab illo sensus, ab illo verba exeunt. Illo sano ac valente, oratio quoque robusta, fortis, virilis est: si ille procubuit, & cætera sequuntur ruinam. . . . Rex noster est animus. Hoc incolumi cætera

manent in officio, parent, & obtemperant. . . . Cum verò cessit voluptati, artes quoque ejus actusque marcescunt, & omnis ex languido fluidoque conatus est.

^p Nimis anxium esse te circa verba & compositionem, mi Lucii, nolo: habeo majora quæ cures. Quære quid scribas non quemadmodum. . . . Cujuscumque orationem videris sollicitam & politam, scito animum quoque non minus esse pusillis occupatum. Magnus ille remissus loquitur & securius: quæcumque dicit, plus habent fiducia quam curæ. Nosti complures juvenes, barba & coma nitida,

would have an orator, especially when upon a grave and serious subject, be less curious about words, and the manner of placing them, than of his matter, and the choice of his thoughts. When you see a discourse laboured and polished with so much carefulness and study, you may conclude, says he, that it comes from a mean capacity, that busies itself in trifles. A writer of great genius will not stand for such minute things. He thinks and speaks with more nobleness and grandeur, and we may discern in all he says a certain easy and natural air, which argues a man of real riches, who does not endeavour to appear so. He then compares this florid prinked eloquence to young people curled out and powdered, and continually before their glass and the toilette. *Barba & coma nitidos, de capsula totos.* Nothing great and solid can be expected from such characters. So also with orators. The discourse is in a manner the visage of the mind. If 'tis decked out, tricked up and painted, 'tis a sign there is some defect in the mind, and all is not sound within. So much finery, displayed with such art and study, is not the proper ornament of eloquence. *Non est ornamentum virile, concinnitas.*

Who would not think, in hearing Seneca talk thus, that he was a declared enemy of bad taste, and that no one was more capable of opposing and preventing it than he? And yet it was he more than any other, that contributed to the depravation of taste and corruption of eloquence. I shall take an occasion to speak upon this subject in another place, and shall do it the more freely, as there is cause to fear, lest the bad taste for bright thoughts, and turns of expression, which is properly the character of Seneca, should prevail in our own age. And I question

tidus, de capsula totos: nihil ab illis speraveris forte, nihil solidum. Oratio vultus animi est. si circumtonsa est, & fucata & manu-

facta, ostendit illum quoque non esse sincerum, & habere aliquid fracti. Epist. 115.

whether this be not a mark and preface of the ruin of eloquence we are threatened with, as the immoderate luxury that now reigns more than ever, and the almost general decay of good manners, are perhaps also the fatal harbingers of it.

One single person of reputation sometimes, as Seneca observes, and he himself is an instance of it, who by his eminent qualifications shall have acquired the esteem of the publick, may suffice to introduce this bad taste, and corrupt style. Whilst moved by a secret ambition a man of this character strives to distinguish himself from the rest of the orators and writers of his age, and to open a new path, where he thinks it better to march alone at the head of his new disciples, than follow at the heels of the old masters; whilst he prefers the reputation of wit to that of solidity, pursues what is bright rather than what is solid, and sets the marvellous above the natural and true; whilst he chooses rather to apply to the fancy than to the judgment, to dazzle reason than convince it, to surprize the hearer into an approbation, rather than deserve it; and by a kind of delusion, and soft enchantment carry off the admiration and applauses of superficial minds, (and such the multitude always are) other writers seduced by the charms of novelty, and the hopes of a like success, will suffer themselves insensibly to be hurried down the stream, and add strength to it by following it. And thus the old taste, though better in itself, shall give way to the new one without redress, which shall presently assume the force of a law, and draw a whole nation after it.

This should awaken the diligence of the masters in the university to prevent and hinder, as much as in them lyes, the ruin of good taste; and as they are entrusted with the publick instruction of youth, they should look upon this care as an essential part of their duty. The customs, manners, and laws of the ancients have changed; they are often opposite to our way of life, and the usages that prevail among us;

and the knowledge of them may be therefore less necessary for us. Their actions are gone and cannot return; great events have had their course, without any reason left for us to expect the like; and the revolutions of states and empires have perhaps very little relation to their present situation and wants, and therefore become of less concern to us. But good taste, which is grounded upon immutable principles, is always the same in every age; and it is the principal advantage, that young persons should be taught to obtain from reading of ancient authors, who have ever been looked upon with reason as the masters, depositories, and guardians of sound eloquence and good taste. In fine, of all that may any wise contribute to the cultivating the mind, we may truly say this is the most essential part, and what ought to be preferred before all others.

This good taste is not confined to literature; it takes in also, as we have already suggested, all arts and sciences, and branches of knowledge. It consists therefore in a certain just and exact discernment, which points out to us in each of these sciences and branches of knowledge whatever is most curious, beautiful, and useful, whatever is most essential, suitable, or necessary to those who apply to it; how far consequently we should carry the study of it; what ought to be removed from it; what deserves a particular application, and preference before the rest. For want of this discernment a man may fall short of the most essential part of his profession, without perceiving it; nor is the case so rare, as one might imagine. An instance taken from the *Cyropædia* of Xenophon will set the matter in a clear light.

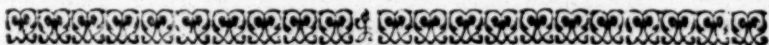
The young Cyrus, son of Cambyfes King of Persia, had long been under the tuition of a master in the art of war, who was without doubt a person of the greatest abilities and best reputation in his time. One day as Cambyfes was discoursing with his son, he took occasion to mention his master, whom the

young Prince had in great veneration, and from whom he pretended he had learnt in general whatever was necessary for the command of an army. Has your master, says Cambyfes, given you any lectures of oeconomy; that is, has he taught you how to provide your troops with necessaries, to supply them with provisions, to prevent the distempers that are incident to them, to cure them when they are sick, to strengthen their bodies by frequent exercise, to raise emulation among them, how to make yourself obeyed, esteemed, and beloved by them? Upon all these points, answered Cyrus, and several others the King ran over to him, he has not spoke one word, and they are all new to me. And what has he taught you then? To exercise my arms, replies the young Prince, to ride, to draw the bow, to cast a spear, to form a camp, to draw the plan of a fortification, to range my troops in order of battle, to make a review, to see that they march, file off, and encamp. Cambyfes smiled, and let his son see, that he had learnt nothing of what was most essential to the making of a good officer, and an able general, and taught him far more in one conversation, which certainly deserves well to be studied by young gentlemen that are designed for the army, than his famous master had done in many years.

Every profession is liable to the same inconvenience, either from our not being sufficiently attentive to the principal end we should have in view in our applications to it, or from taking custom for our guide, and blindly following the footsteps of others, who have gone before us. There is nothing more useful than the knowledge of history. But if we rest satisfied in loading our memory with a multitude of facts of no great curiosity or importance, if we dwell only upon dates and difficulties in chronology or geography, and take no pains to get acquainted with the genius, manners, and characters of the great men we read of, we shall have learnt a great deal, and know

but very little. A treatise of rhetorick may be extensive, enter into a long detail of precepts, define very exactly every trope and figure, explain well their differences, and largely treat such questions, as were warmly debated by the rhetoricians of old ; and with all this be very like that discourse of rhetorick Tully speaks of, which was only fit to teach people not to speak at all, or not to the purpose. ^a *Scriptit artem rhetoricam Cleanthes, sed sic, ut, si quis obmutescere concupierit, nihil aliud legere debeat.* In philosophy one might spend abundance of time in knotty and abstruse disputes, and even learn a great many fine and curious things, and at the same time neglect the essential part of the study, which is to form the judgment and direct the manners.

In a word, the most necessary qualification, not only in the art of speaking and the sciences, but in the whole conduct of our life, is that taste, prudence, and discretion, which upon all subjects and on every occasion teaches us what we should do, and how to do it. ^r *Illud dicere satis habeo, nihil esse, non modo in orando, sed in omni vita, prius consilio.*



III.

Particular Observations upon this Work.

MY design in this work is not to lay down a new plan of study, or to offer new rules, and a new method of instructing youth, but only to point out the practice of the university of Paris upon this head, what I have seen experienced by my own masters, and what I have endeavoured myself to observe in following their footsteps. And thus, except in a very small number of articles, where I have ventured to lay open

^a Cic. de Finibus, lib. 4. n. 7.

^r Quintil. lib. 6. cap. 5.

some particular views of my own ; as upon the necessity of learning the French tongue by rules, and of spending more time than usual in the study of history ; I have in all the rest given only an exact account of what has for many years been constantly observed in the colleges of the university. I must therefore desire the reader to understand in this sense whatever he finds in this work under the name of observations and precepts : though I seem to declare what should be done, and not what actually is done, as not being able otherwise to express myself clearly and methodically.

I must also from the beginning declare, that my intention is not to instruct the professors, especially such of them as are advanced in years and experience. It is from them that I would myself be informed how to instruct ; and indeed I have consulted several of them whilst upon this work, with no small advantage to myself. But I hope my performance may be of some use to the younger masters, who have not had much experience, and to such studious young persons, as have good understandings and inclinations, but not having fallen into the hands of good guides and conductors at first, may stand in need of having the way pointed out, which they ought to take in the pursuit of their studies, and to qualify themselves to conduct others.

One of my principal views in the observations I have made upon this subject, especially in those which make up the second volume of this work, has been to establish, if it were possible, by those remarks, the good taste, which has so long prevailed in the university, and been preserved by a kind of tradition, being transmitted down, *viva voce*, from the masters to their scholars.

That I might say nothing at a venture, nor advance any thing that was not founded in reason, I usually begin every distinct subject by laying down rules and principles, which I borrow from the greatest masters of the art, and especially Tully and Quintilian. I then
 apply

apply their precepts to examples taken from the best French and Latin authors.

I quote abundance of passages in Latin from the two authors I have just named, who are my principal guides; and I flatter my self I shall not be blamed for it. They are generally select, bright passages, and are in a manner the flower of the purest Latinity, and excellent models of the most sound eloquence. These passages to me seem very proper of themselves to form the taste, which is my principal view. I have also made great use of Seneca, who abounds in solid thoughts, and beautiful expressions, though his style in many other respects is very defective.

I could indeed have avoided quoting all these passages, have thrown their meaning only into the work, which would thereby have been more uniform and original, and carefully concealed all marks of the places from whence I had borrowed. This I know is the use which should be made of reading. An author, like ^r bees, who draw their honey from the juice, they artfully gather from a variety of flowers, should convert the thoughts and beauties he finds in the ancients into his own substance, and by the use he makes of them, and the turn he gives them, make them so much his own, as to become his property; insomuch that though it were discovered from whence they were taken, they might seem in a manner to have changed their nature by passing through his hands. But as my business here was to lay down precepts of eloquence, and rules of good taste, I thought it my duty to quote my authors, and produce my vouchers, whose names alone are sufficient to add a weight to my reflections.

^r Apes debemus imitari, quæ vagantur, & flores ad mel faciendum idoneos carpunt: & quæ collegerunt, in hunc saporem mixtura quadam & proprietate spiritûs sui mutant. . . . Nos quoque has apes debemus imitari. & quæcunque ex diversâ lectione congeffimus

separare. Deinde adhibita ingenii nostri cura & facultate, in unum saporem varia illa libamenta confundere: ut, etiam si apparuerit unde sumptum sit, aliud tamen esse, quàm unde sumptum est, appareat. Sen. Epist. 84.

I have not confined myself always to a literal translation of the passages I quote, and often content myself with expressing the sense of them in my remarks. The late translation of Quintilian has been of great assistance to me. I have made use of it, without tying myself down to it, and have taken the liberty of making some alterations there, as well as in the generality of the rest I have used. The translation of Homer by M. Dacier has been also of great help to me. And yet I have sometimes preferred M. Boivin's translation of some books of that poet, and I could wish the whole had been finished by the same hand. M. Bouhours's treatise of the manner how to think justly, has furnished me with solid reflections upon the subject of the thoughts. That book is very proper to form the taste, and may be of great advantage to such masters as shall read it with attention and some caution. I have taken part of what I have said upon sacred eloquence from the learned works which have been sent abroad in our time upon the holy scriptures. In a word, the best part of this book is not properly mine, and I am very little concerned whole it is, provided it be found useful to youth, which is the only end I ought to have in view.

I have no inclination to do myself honour with the riches of others, [†] there would be something in it more than imprudence. I could only wish they might be a covering to my own poverty, and that the multitude of borrowed beauties, which adorn my work, might make my own personal faults be forgot, or at least excused.

Some people may be of opinion, that as this work was principally designed for the university, and treats of the studies in use there, it should have been written in Latin; and their notions seem very reasonable and natural.

[†] Est benignum & plenum ingenui pudoris, fateri per quos proferis. C. Plin. in Præfat.

'Tis probable, it might have been my interest to have done so, and that I might have succeeded better by writing in a language, upon which I have spent one part of my life, and am better used to, than I am to write in French. I am not ashamed of this confession, as I hope it may be an inducement to pardon several of the faults which may have escaped me in a manner of writing, that is almost new to me. Since I finished the first volumes, I have read a discourse in Latin upon the same subject, which might have diverted me from writing mine in the same language, as I could not flatter myself with attaining to the beauty of the style of that treatise. 'Twas written by F. Jouvency the Jesuit, who has long taught rhetoric in Paris with great reputation and success, and is entitled, *De ratione discendi & docendi*. 'Tis wrote with so much purity and elegance, with such solidity of judgment and reflections, and such a taste of piety, that we have only to wish the book had been longer, and the subjects in it more thoroughly treated; but that was not the author's design.

I had however several reasons for not writing in Latin. And first, it seemed directly opposite to the intention of my work, which was to instruct young persons who had made no great proficiency, and were not so well acquainted with the Latin tongue as to understand it with the same ease as that of their own country. And I thought, I ought to supply the want of other inducements to read it, by making it as easy to them as I could; and as I was not capable of diffusing flowers through it, that I ought at least to remove its thorns.

Besides, I judged it not proper to confine myself to the making men eloquent in Latin, but with the universality to carry my views farther, in principally taking care of those, who were one day to employ their eloquence and learning in the French tongue; and this induced me to add examples to my work taken from French authors. And lastly, I thought it might be

of service, give all fathers, and even mothers, an opportunity of reading this discourse upon study, that by this means they might know what their children ought to be taught.

But it may not be amiss to remind them, that they are not immediately to expect in one master all those branches of knowledge, which I have set down as proper for cultivating the minds of young persons; polite learning, or the liberal sciences, philosophy, sacred and profane history, geography, chronology, and many other things of that kind. For where are such masters to be found? I should be very unjust and unreasonable to require of them what I own I want myself, and which I understood still less of, when I first entered upon the profession. 'Tis enough, if they have good natural parts, docility, the desire of instructing, with some tincture of the principles of all these several parts of learning. And my design is to include as much of them in this work as may suffice to enable a young master to give his pupils some idea of them.

I now send abroad only two volumes, of which, the first treats of the understanding of languages and poetry; and the second includes the principal rules of rhetoric; and I shall be glad to learn from them the opinion of the publick. If this first part of my work has not the good fortune to please, I shall pay a regard to their judgment, and suppress the rest. If they think otherwise, I shall go on with my task, and finish it perhaps by adding two volumes more to it.

What remains, in concluding this preface, is to beg of God, *'in whose hands are both we and our words,* that he would give a blessing to my good intentions, and render this work beneficial to youth, whose instruction is always dear to me, and seems still to constitute a part of my vocation and duty in the ease and retirement which divine providence has vouchsafed me.

BOOK the FIRST.

Of the understanding of Languages.

THE understanding of languages serves for an introduction to all the sciences. " We there-
 by come at the knowledge of a great many curious points with very little trouble, which cost the inventors of them a great deal of pains. By this means all times and countries lye open to us. We become in a manner contemporary with all ages, and inhabitants of all kingdoms, and are qualified to converse with the most learned of all antiquity, who seem to have lived and laboured for us. We find in them, as it were so many masters, whom we are allowed at all times to consult; so many friends, who are always at hand, and whose ever useful and agreeable conversation enriches the mind with an infinite variety of curious knowledge, and teaches us to make an equal advantage of the virtues and vices of mankind. Without the aid of languages all these oracles are dumb to us, and all these treasures locked up; and for want of having the key, which only can admit us, we remain poor in the midst of such immense riches, and ignorant in the midst of all the sciences.

The languages, which are taught in the colleges of France, are reduced to three, Greek, Latin, and

" Ad res pulcherrimas ex tenebris ad lucem erutas alieno labore deducimur. Nullo nobis seculo interdictum est: in omnia admittimur. . . disputare cum Socrate licet, &c. Illi nobis nati sunt, nobis vitam præparaverunt. . . . Illos antecessores bonarum artium, quisquis volet, potest habere familiarissimos. . . . Illi nocte conveniri & interdum ab omnibus mortalibus possunt. . . . Nemo horum

quemquam ad se venientem. Vacuus à se manibus abire patitur. Senec. de brev. vit. cap. 14.

Pernocantur nobiscum, peregrinantur, rusticantur. Cic. pro Arch. n. 16.

Tot nos præceptoribus, tot exemplis instruxit antiquitas, ut possit videri nulla sorte nascendi ætas felicior, quam nostra, cui docendæ priores elaboraverunt. Quint. lib. 12. cap. 11.

French. I shall begin with the last, as in my opinion these studies ought to begin with the native tongue.



CHAP. I.

Of the Study of the French Language.

THE Romans have taught us, by the application they made to the study of their own language, what we should do for the attainment of ours. With them children were habituated to a purity of speech from their cradle. This was looked upon as the first and most essential care next to that of their morals; ^w and was particularly recommended to mothers, nurses, and servants. They were advised to be upon their guard, as much as possible, not to let any bad expression or false pronunciation escape them in presence of children, ^x lest these first impressions should become a kind of second nature in them, which it might be afterwards almost impossible to amend.

^y They began indeed with teaching their children Greek; but the study of Latin followed immediately, and within a little while they taught them both together. They had each their distinct masters, as well for grammar, as for rhetorick, or philosophy; and if any preference was given to either of the two languages, it was certainly to that of their own country, which alone was used in transacting the publick affairs. ^z Indeed the Romans, especially in the time of the republick,

^w Ante omnia ne sit vitiosus sermo nutricibus. . . . Has primum audiet puer, harum verba effingere imitando conabitur. . . Non assuecat ergo, ne dum infans quidem est, sermoni qui dediscendus est. Quintil. lib. 1. cap. 1.

^x Multa linguæ vitia, nisi primis seximuntur annis, in emendabili in posterum gravitate durantur, Ibid. c. 2.

^y A sermone Græco puerum incipere malo. . . . Non longe Latina subsequi debent, & cito pariter ire. Quintil. lib. 1. cap. 2.

^z Illud magna cum perseverantia custodiebant, ne Græcis unquam, nisi Latine, responsa darent. . . . Quo scilicet Latina vocis homines per omnes gentes venerabilior diffunderetur. Nec illis decant studium

republick, would have thought it a dishonour and a debasement to their nation, if in treating with foreigners, either at Rome, or in the provinces, they had made use of any other language than Latin. Plutarch observes, in the life of Cato the censor, that being sent upon an embassy by the republick to the Athenians, he thought he was obliged to address himself to them only in Latin^a, though he was very capable of doing it in Greek; and Tully^b was blamed for having spoke publicly in Greek among the Greeks themselves. Though^c Paulus Æmilius discoursed in that language with King Perseus, whom he had just conquered, which perhaps he did in compliance with his quality, or it may be with the unfortunate condition he saw him in.

It were well if we took the same care to perfect ourselves in the French tongue. There are few who understand it by rule. The talking of it is thought sufficient to make us excel in it. And 'tis seldom that any one applies himself to study the genius, and acquire all the delicacies of it. Nay very often the most common rudiments of it are not known, as is sometimes seen in the letters even of men of very great abilities.

So common a defect proceeds undoubtedly from education. And to prevent it, it is necessary, in passing through the several classes, to allot a certain time every day for the study of our own tongue.

And four things may, in my opinion, principally contribute to the progress which may be expected from it; and these are, the knowledge of the rules, the reading of French books, translation, and composition.

studia doctrinæ: sed nulla non in re pallium togæ subjici debere arbitrabantur: indignum esse existimantes, illecebris & suavitate litterarum imperii pondus & auctoritatem domari. Val. Max. l. b. 2. cap. 2.

^a Tully, in his treatise *Of old*

age, makes Cato say, That he was old when he learned Greek, *litteras Græcas senex didici*; and yet he was not fit when he undertook the voyage here spoken of.

^b Verrin. 6. n. 147.

^c Liv lib. 45. n. 8.

ARTICLE the FIRST.

Of the Knowledge of Truth.

AS the first elements of speech are in some degree the same in all languages, it is natural to begin the instruction of youth with the rules of the French grammar; the principles of which will serve also for the Latin and Greek, and will appear far less difficult and discouraging, as there will be little more to do than to make them range in a certain order such things as they already know, though somewhat confusedly.

It will be proper first to teach them the different parts of speech, as a noun, verb, &c. then the declensions and conjugations, and after that the most common rules in syntax. When they are become acquainted with these first elements, it may then be convenient to shew the application of them in some French book, and to be very exact in demanding of them an account of every word in the sentences.

They should be early taught to distinguish the stops, comma's, accents, and other grammatical marks, in which the correctness of writing consists; and it would be well to begin with explaining to them their nature and use. They should be also made to articulate all the syllables distinctly, and especially the last syllables of a word. It is likewise necessary that the master should study with care the different defects of language or pronunciation, peculiar to every province, and sometimes also to towns that value themselves upon their politeness, that children may be made to avoid or correct them. It is scarce to be imagined how much pains this early care will save them, as they grow up.

In proportion as children encrease in years and judgment, the reflections upon language should become more serious and important. A judicious master will not fail to make a good use of the learned remarks
which

which so many skilful persons have left us upon this head. But it will be requisite to make a good choice of them, and exclude whatever does not fall under general use, or is above the capacity of youth. Long and frequent lectures upon so dry a subject may become very tedious to them. Short questions, regularly proposed every day by way of conversation, so as to put them upon thinking, or making them say what one would have them learn, would instruct them at the same time it amused them, and by an insensible progression, if continued for a few years, would give them a perfect knowledge of the tongue.

Orthography is very frequently not known or neglected, and sometimes too by the most learned. This fault, to all outward appearance, is owing to their not having practised it early, and should remind masters how particularly careful they ought to be about it.

Custom, which is the sovereign judge of language, opposed to which reason itself must lose its rights, is the first rule to be consulted in orthography; as it has no less authority and jurisdiction over the manner of writing and pronunciation, than over the words themselves. Thus we have seen the project of reforming our orthography, in opposition to custom, stifled in its birth; and the new manner of writing all words in general, as they were pronounced, was no less offensive to the eyes of the publick, than an endeavour towards introducing a new and fantastick fashion of dress would have been.

There are other alterations less noted, about which custom differs, and which may occasion some doubt. Is it necessary, for instance, to keep always certain letters in some words, which were anciently used, or which shew that they take their original from the Greek or Latin, such as *trésor*, *throsne*, *baptême*, *temps*, *saincteté*, *clef*, *genouil*, *debte*, *roy*, *loy*, *moyen*, *estre*, *escrite*, *rapport*? Is it requisite that all nouns
and

and participles, which end with an *é* masculine in the singular number, should end with a *z* in the plural?

I think that in such words as these every one may take the liberty that custom allows him, and follow his own taste, especially when it seems to be founded upon reason and utility. ^d And in my opinion both of them require, that we should come as near in writing to our manner of pronouncing, as possibly we can. For the characters of letters are appointed to preserve the different sounds we utter in speaking, and it is their proper office to lay them faithfully before the reader, as a depositum they have been entrusted with. The word written must therefore be the image of the word pronounced, and the letters express what we would say.

And thus as the first syllable of these two words *écrire* and *escrire*, and the antepenultima of these *répondans* and *correspondans* is to be pronounced differently, why should they not also be wrote differently, *écrire*, *escrire*, *répondans*, *correspondans*?

There is a great difference in the manner of pronouncing the first syllable in the different tenses and different persons of the verb *faire*, and it would be reasonable to write them in a different manner too, and custom seems to comply with it. *Je fais, tu fais, nous faisons, je faisois, je ferois, je ferai, tu feras.*

The general rule of forming nouns plural is by adding an *s* to the singular, *pomme, pommes; fleur, fleurs.* Why should nouns and participles ending in *é* be excepted? By this means *aimez*, which is the second person plural, is confounded with the participle; whereas by writing the participle with an *s*, *aimés*, the two words are distinguished, and the general rule observed.

As to words derived from the Latin, our language seems inclined to throw off by little and little

^d Ego, nisi quod consuetudo ob-
tinuerit, sic scribendum quoque
judico, quomodo sonat. Hic e-
nim usus est literarum, ut custodi-

ant voces, & velut depositum red-
dant legentibus. Itaque id expri-
mere debent, quod dicturi sumus.
Quintil. lib. 1. cap. 13.

the remaining marks of the derivation, though our ancestors appear to have been proud of keeping religiously to all the traces of it. This may be observed in innumerable instances, *devoir, dette, titre, poulmon, nostre, &c.*

Lastly, though one cannot absolutely prescribe, which of these two methods should be followed, it seems necessary that the professors of the same college should agree with one of them, that the scholars may not be obliged to change their orthography, as they change their classes. They cannot be too soon accustomed to write clearly and correctly, to place their great and little letters to advantage, to distinguish the *v* and *j* consonants from the *u* and the *i* vowels, and to know what use they should make of stops, comma's, accents, and other marks, which have been prudently invented to add clearness and order to writing.

And as I am now speaking of writing, I beg leave to give young persons one piece of advice, which may seem a trifle, but is not so indifferent, and that is, that they would learn, at least before they leave school, to make their own pens, and to do it dextrously, according to rule. Many persons write very ill, only for want of it. And why should we depend upon another hand for so small a thing, so frequently wanted?



ARTICLE the SECOND.

Of the reading French Books.

Masters may find abundance of books to enable them to instruct their scholars well in the rules of the French tongue.

The grammar of M. l' Abbé Regnier, of the French academy, is perfect in its kind. They may also read over some others, which are very valuable. But we must not forget M. Arnauld's general and rational

tional grammar, which plainly discovers the profound judgment and sublime genius of that great man. A judicious master will make his advantage of these performances, and extract from them what he shall think useful for the instruction of youth. The same may be said of the observations made upon the French tongue by M. de Vaugelas, Thomas Corneille, F. Bouhours, M. Menage, and other ingenious writers^e, which the master may read in private, and having taken from them the best and most useful rules, may explain them to the boys, as he sees occasion. It were to be wished, that a short grammar were drawn up expressly for them, containing the most necessary rules and reflections.

When they have got a tincture of Greek and Latin, it will be proper, by the reading of authors, to give them a taste of the genius and character of the French tongue, in making them compare it with those languages. The French wants many helps and advantages wherein their principal beauty consists. And without speaking of the vast abundance of terms and turns peculiar to the two languages, and especially the Greek, the composition of one word out of several is scarce known to our tongue. It has not the art of varying in *infinitum* the force and signification of words, whether nouns or verbs, by a variety of prepositions joined to them. It is extremely clogged and tied up by the necessity of placing words in a certain order, which seldom allows it the liberty of transposing them. It is subject to the same terminations in all the cases of its nouns and several tenses of its verbs, especially in the singular number. It has one gender less than the other two languages, which is the neuter. And except^f in a very few words, which are borrowed from the Latin, it has neither comparative nor superlative. It scarce ever makes use of diminutives, which

^e It will be proper to join with M. Vaugelas's observations the notes which T. Corneille has

wrote upon them.

^f Meiller, pire, moindre.

add so much grace and beauty to the Greek and Latin. Quantity, which contributes exceedingly to the numbers and cadence of a discourse, has no share in it; I mean in the manner 'tis used in Greek and Latin, and especially with respect to the feet of verses. And yet notwithstanding all these seeming impediments, can it be perceived from the writings of good authors, that our language is in any wise defective, either as to copiousness, variety, harmony, or any other grace? And has it not this ineffimable advantage above the other two, that it is so averse to all intricacy, and lays every thing so clearly before the understanding, that 'tis impossible its meaning should be mistaken, when properly expressed? And thus we have full amends for whatever may be wanting to it, and 'tis capable of disputing the superiority with the richest languages of antiquity.

At the same time that youth are taught the principles and rules of their own tongue, we should begin likewise to form their taste and judgment. But as the reflections to be made upon this subject do not relate to grammar, and are besides common to all languages, I shall forbear to treat it with the extent it deserves, till I come to speak of rhetoric.

Only here it may be proper to observe, that whilst they are conversing with French authors, though we should constantly pay a particular regard to the rules of the language, yet we should not content ourselves with the bare examination of them. It will be proper to observe the propriety, justness, force and delicacy of the turns and expressions; and still more, to dwell upon the solidity and truth of the thoughts and topicks. It may be convenient to point out the connexion and disposition of the different proofs and parts of the discourse. But above all, we should be careful to prefer whatever is capable of forming the heart, of inspiring it with sentiments of generosity, disinterestedness, contempt for riches, love for the publick good, aversion to injustice and insincerity;
in

in a word, whatever will make an honest man, and still more a true Christian.

We shall speak of what concerns the choice to be made of authors with reference to the morals in another place. As to style, we must keep close to ^e Quintilian's rule, of making them always read the best authors, even from the first. When they begin to have their judgment formed ^h, it may not be amiss to point out to them such faults, as may be capable of leading them into error, of which kind are certain shining conceptions, which make a sensible impression at first glance, but, upon examination, are found false and frothy. They must be early trained up to a love of truth; a sense of what is opposite to it; be cautioned not to be led away by appearances, but to pass a sound judgment upon what they read, and to give a reason of the judgment they make, but so as never to assume a decisive air and tone, which are less suitable to that age than any other.

Our language will supply us with abundance of excellent works, which are proper to form their taste; but the little time that can be spent in that study, and the little expence that most scholars are able to be at, oblige us to confine ourselves to a small number.

And here, if possible, profit and pleasure should go together, that this kind of reading may induce young people to be fond of it. Thus books, which treat only of piety, should be more rarely put into their hands than any other, lest they should conceive a distaste for them, which might not be thrown off, in a more advanced age. History is much better adapted to their capacity, especially at the first.

The figures of the bible, and the manners of the Israelites and Christians, agree very well with the first classes. And there are several particular lives writ by

^e Ego optimos quidem & statim, & semper. Quintil. lib. 2. cap. 6.

^h Ne id quidem inutile, etiam

corruptas aliquando & vitiosas orationes, quas plerique judiciorum pravitate mirantur, legi palam pueris. Ibid. cap. 5.

M. Flechier and M. Marfolier, which are very proper for those that follow. I shall speak of the abridgment of history, which M. Bossuet has left us, in another place. The history of the French academy by M. Pellisson, of the academy of inscriptions and belles lettres by M. de Boze, and of the revival of the academy of sciences by M. de Fontenelle, will mightily please young persons by the elegance of their style, and the variety of their subjects, and will make them acquainted with the learned men, who first took pains to carry our language to the perfection it has attained, and have done so much honour to France by their profound erudition and curious discoveries in every branch of science. In my opinion, the university of Paris, the most ancient, and in a manner the mother and original of all other academies, should be peculiarly intent upon their glory, and it reflects back upon herself, and crowns her own.

We have many panegyricks and funeral orations, in which the rhetoricians will find perfect models of this kind of eloquence. The two tragedies of M. Racine, entitled, *Esther* and *Athalie*, and many of Boileau's poems, may suffice to give them some idea of our poetry. The translation this last has made of Longinus, with his remarks upon it, will be a good book of rhetoric for them.

I reserve for philosophy M. Nicole's moral essays; I mean the four last volumes, to which may be added the thoughts of M. Pascal. I mention not the logic of Port-Royal; it is a part of school-philosophy, and such a book cannot fail of being put into the hands of those who study it.

There are many other books, which it may be very useful for young people to read, of which every master may make choice according to his taste. A collection of the best pieces might be made for their use, and sometimes the most beautiful passages of certain books selected, which cannot be laid before them entire.

And here I beg leave to give an essay on the manner in which young people should be made to read
French

French books, which may be of use to young masters upon their first setting out, before they have had much experience of their business.

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*An Essay on the manner of explaining French Authors.*

THE fact I am going to relate is taken out of M. Flechier's history of Theodosius, book 1. chap. 35. It gives an account of the election of St. Ambrose to the archbishoprick of Milan, and the part which the Emperor Valentinian had in it.

“ Auxentius the Arian being dead, after having  
 “ held the see of Milan for several years, Valentinian  
 “ desired the bishops would assemble to elect a new  
 “ pastor. He required them to chuse a man of pro-  
 “ found learning and unblameable life, *To the end,*  
 “ *said he, that this imperial city may be improved in*  
 “ *piety by his instructions and example; and that the*  
 “ *Emperors, who are masters of the world, and are*  
 “ *notwithstanding great sinners, may receive his advice*  
 “ *with confidence, and his corrections with respect.*  
 “ The Bishops besought him to nominate such a one  
 “ as he desired himself; but that, he answered, was  
 “ a matter above his abilities, and he had neither  
 “ sufficient wisdom nor piety to intermeddle in it;  
 “ that the choice belonged to them, as they were  
 “ thoroughly acquainted with the laws of the church,  
 “ and enlightened by the Holy Spirit of God.

“ The bishops therefore assembled, with the rest  
 “ of the clergy; and the people, whose consent was  
 “ required, were summoned to the assembly. The  
 “ Arians nominated a man of their own sect. And  
 “ the Catholicks insisted upon one of their commu-  
 “ nion. The two parties both grew warm upon the  
 “ occasion, and the dispute was ready to break out  
 “ into a sedition and open war. Ambrose, governor  
 “ of

“ of the town and province, a man of understanding  
 “ and probity, was informed of the disorder, and  
 “ hastened to the church to prevent it. His presence  
 “ put an end to all their differences, and the assem-  
 “ bly, as if inspired from above, with one common  
 “ voice demanded Ambrose for their pastor. The  
 “ procedure seemed very <sup>i</sup> extravagant to him ; but  
 “ as they persisted in their demand, he remonstrated  
 “ to the assembly, that he had passed his whole life in  
 “ secular employments, and was not even yet bap-  
 “ tized ; that the laws of the empire forbade any  
 “ man that was possessed of a publick employment to  
 “ enter into orders without the Emperor’s permission,  
 “ and that the choice of a bishop was to be directed  
 “ by the influence of the Holy Ghost, and not by  
 “ the caprice of the multitude. But notwithstand-  
 “ ing all his reasons and remonstrances, the people  
 “ were resolved to place him upon the episcopal  
 “ throne, for which God had designed him. They  
 “ put him under a guard, that he might not escape,  
 “ and presented a petition to the Emperor, desiring  
 “ that he would consent to the election.

“ The Emperor very readily gave his consent, and  
 “ ordered that he should be baptized immediate-  
 “ ly, and consecrated within eight days after. ’Tis  
 “ said, that this Prince in person assisted at the con-  
 “ secration, and lifting up his eyes and hands to hea-  
 “ ven as soon as the ceremony was over, cried out in  
 “ a transport of joy <sup>k</sup>, *I thank thee, O my God, that*  
 “ *thou hast confirmed my choice by thine, in committing*  
 “ *the conduct of our souls to that person, to whom I had*  
 “ *before committed the government of this province.*  
 “ The holy archbishop applied himself entirely to the  
 “ study of the scriptures, and the re-establishment of  
 “ the faith and discipline in his diocese.”

This story should be read all at once by one or  
 two of the scholars, the rest casting their eyes upon  
 their books, to give them a notion of the fact it

<sup>i</sup> Bizare.

<sup>k</sup> Theodoret. lib. 4. cap. 7.

treats of : And care should be taken that in reading it they observe the rules that have been already spoken of; that they stop more or less according to the different punctuation; that they pronounce every word and every syllable as they should do; that they use a natural tone of voice, and vary it without affectation.

After this first reading, if there are any remarks to make relating to orthography or language, the master should do it in a few words. We find in the original *baptiser, promptement, empescher, vesçu, throsne, &c.* I have not thought myself obliged to follow that manner of writing, but have substituted my own instead of it. I shall take the same liberty in all my quotations, to avoid the troublesome variety I should be under a necessity of falling into, if I quoted every author according to the orthography peculiar to him.

✓ *Bizarre.* It will be proper to explain the force of this adjective, which denotes somewhat extraordinary and shocking in the person or thing to which it is applied. It signifies fantastical, capricious, troublesome, disagreeable; *esprit bizarre, conduite bizarre, voix bizarre.*

*Caprice.* This word deserves also to be explained. It expresses the character of a man, governed by fancy and humour, not by reason and principle. It will be well, by the by, to shew the ridicule of these two faults, of acting extravagantly and by caprice.

*Procéder à l'élection.* The word *procéder* is very proper for that phrase. It has other significations, which may be observed.

*Commettre la conduite des ames,* or, *Le gouvernement d'une province à quelqu'un.* *Commettre* here signifies to entrust, to give an employment, of which an account is to be rendered. It comes from the Latin word *committere*, which has the same signification<sup>1</sup>. *Quos adhuc mihi magistratus populus Romanus mandavit, sic eos accepi, ut me omnium officiorum obstringi religione arbitrarer. Ita quæstor sum factus, ut mihi*

<sup>1</sup> Cic. Verr. 7. n. 35.

*honorem illum non tam datum, quam creditum ac commissum putarem.* In thus explaining this word by the passage of Tully, we give a considerable instruction, without seeming to do it, upon the nature and engagements of civil and ecclesiastical employments. *Commettre* has also other significations. *Commettre* quelqu'un pour veiller sur d'autres; *To appoint a person to have an eye upon others.* *Commettre* une faute; *To commit a fault.* *Se commettre* avec quelqu'un; *To venture one's self with a person.* *Commettre* l'autorité du prince; *To commission a person with the prince's authority.* These should all be explained.

*Afin que la ville impériale se sanctifiât par ses instructions & par ses exemples.* This will be a proper occasion to explain to them a rule we find among the remarks of M. Vaugelas. "The repetition of prepositions is not necessary to nouns, except when the two substantives are not synonymous or equipollent. For instance, *Par les ruses & les artifices de mes ennemis.* *Ruses & artifices* are synonymous, for which reason the preposition *par* must not be repeated. But if instead of *artifices* it had been *armes*, then we must have said, *Par les ruses & par les armes de mes ennemis*; because *ruses* and *armes* are neither synonymous nor equipollent, nor of a like signification. To give an example of words that are equipollent; *Pour le bien & l'honneur de son maître.* *Bien* and *honneur* are not synonymous, but they are equipollent, because *bien* is the genus which comprehends *honneur* under it as its species. But if instead of *honneur* it had been *mal*, then we must have repeated the preposition *pour*, and said, *Pour le bien & pour le mal de son maître.* And thus it is with several other prepositions, as *par*, *contre*, *avec*, *sur*, *sous*, and the like."

After these grammatical observations the story should be read over a second time, and at the end of every period the boys should be asked if they find any thing remarkable as to expressions, thought, or the



conduct of their manners <sup>m</sup>. This sort of interrogation renders them more attentive, obliges them to exercise their understanding, gives opportunity of forming taste and judgment in them, interests them in a more lively manner in the coming at the sense of the author, by the secret satisfaction they take in discovering all his beauties of themselves, and by degrees enables them to dispense with the assistance of the master, which is the end of all the pains he takes in instructing them. The master then adds and supplies what is wanting in their answers, enlarges and lays open what they have said too succinctly, and mends and corrects whatever mistakes they have fallen into.

*He required them to chuse a man of deep learning and an unblameable life, that the imperial city might be improved in piety from his instructions and example.* A great lesson indeed! Knowledge is not a sufficient qualification for ecclesiastical employments; good example and morality are still more necessary. These last should always have the preference. And thus the historian Theodoret, from whence this passage is taken, has set morals before learning, and example before instruction, conformably to what is said of Jesus Christ, that <sup>n</sup> *he was mighty in deeds and in words; ° he did and taught.*

*That the Emperors, who are masters of the world, and are notwithstanding great sinners, may receive his advice with confidence, and his corrections with respect.* He might have simply said, *That the Emperors might be the more enabled to profit by his advice and corrections.* But how great a beauty and solidity do the two epithets and characters here given to the Emperors add to the thought; the one seems to place them above remon-

<sup>m</sup> Nec solum hoc ipse debet docere præceptor, sed frequenter interrogare, & judicium discipulorum experiri. Sic audientibus securitas aberit, nec quæ dicentur perfluent aures; simulque ad id perducuntur, quod ex hoc quaeritur, ut inveniant, & ipsi intelligant. Nam quid aliud agimus docendo eos, quid ne semper docendi sint? Quintil. lib. 2. cap. 5.

<sup>n</sup> Luke xxiv. 19. ° Acts i. 1.

strangers, and the other expresses the great need they have of them. It will be proper also to take notice of the exactness and connexion of the two parts, which make up the last clause of the sentence, *to receive his advice with confidence, and his corrections with respect.*

*But that, he said, was a matter above his abilities, and the choice belonged to them.* How admirable was the piety of Valentinian, who would not take upon him the choice of a bishop, as knowing that he should make himself responsible for the terrible consequences that such a choice might have. One might mention upon this occasion the beautiful saying of Catharine Queen of Portugal; “<sup>P</sup> I could wish, said she, the bishops of Portugal, during my regency, might be immortal, that I might have never a bishoprick to dispose of.”

*The bishops assembled.* One may explain in few words how elections were anciently made, and by what degrees they arrived at the state we now see them in.

*Ambrose hastened to the church to prevent the disorder.* One may observe how Divine Providence presides over all deliberations, and especially in ecclesiastical assemblies; after what manner it lies hid under events which seem to be the effect of pure chance, but are in reality secretly ordained; how absolutely it disposes of the wills of men, which it always infallibly leads to the compassing of its own ends, without any infringement upon their liberty; how it commands our thoughts, and with what facility it calms and unites mens minds, who were so divided but a moment before, as to be ready to break out into an open sedition.

*That he was not even yet baptized.* Here we might put in a word upon the ancient custom of deferring baptism, and produce instances of it. This delay, we may observe, was owing to two motives; the

<sup>P</sup> D. Bath. liv. 1. cap. 6.

one to make a fuller preparation for the duly receiving of baptism, and to be able more assuredly to preserve the effect and virtue of it; and the other, to live with impunity in sin and pleasure. The Church approved of the first, and abhorred the second.

*They put him under a guard, that he might not escape.* We should here lay open the vain efforts of St. Ambrose to avoid the bishoprick; his hasty flight for one whole night, and his uncertain wanderings, which led him back to the place from whence he set out; his affectation of cruelty in a judgment he gave; with other artifices still more astonishing which he made use of against all rule and decorum, but which the people knew the real cause of.

This will be a natural occasion to observe to them, that in the first ages of the Church they were obliged to offer violence to the Saints, before they could engage them to enter into priests orders, or undertake the charge of a bishoprick; and that ecclesiastical history furnishes us with abundance of very curious and agreeable instances of this nature, too long to be repeated at present. This would excite their curiosity, and upon other occasions one might inform them how St. Basil, St. Gregory Nazianzen, St. Chrysostom, St. Augustine, St. Paulinus, and a great many others broke out into tears, when forced upon the priesthood or episcopal office, and how serious their fears were, and how deep and sincere their sorrow. One may add, that the weight of the employment is not lessened since that time, and endeavour to fix in their minds that excellent rule of St. Gregory the Great<sup>9</sup>,  
 “ That he who possesses the virtues required in the  
 “ care of souls, should not take upon him the priestly  
 “ office, unless compelled; but that he who knows he  
 “ has them not, should not take it upon him, even  
 “ though the means were used to oblige him to do so.”

<sup>9</sup> Virtutibus pollens, coactus ad regimen veniat: virtutibus vacuus nec coactus accedat.

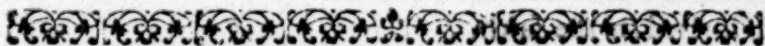
*The Emperor ordered, that he should be baptized immediately, and consecrated within eight days after.* Notice might be taken, that this ordination was contrary to ' St. Paul's direction, not to ordain a *Neophyte*, that is, one newly baptized, and contrary also to the common rules of the Church ; but that it was the author of those rules, that dispensed St. Ambrose from the observation of them by the open violence he permitted the people to offer him upon this occasion, which went so far as not to hearken in any wise to his remonstrances against it. Besides, the equity, probity, and sufficient qualifications of Ambrose, which were acknowledged by all the world, placed him far above the state of Christians newly instructed in the faith.

By daily lectures of this sort in every class, it is easy to comprehend how large a progress might be made at the end of a few years ; how thoroughly youth might become acquainted with their own tongue; how many curious points of history, and ancient customs, they might learn ; what a fund of morality they would imperceptibly lay up ; how many excellent principles for the conduct of life they would imbibe from the different passages of history they should be made to read, or hear quoted ; and lastly, what a taste for reading they would carry from school, which I look upon as one of the principal advantages of education ; because this taste, as I have already observed, would preserve them from abundance of dangers inseparable from idleness, would make them love and seek after the company of men of learning and merit, and would render such low and empty conversations insupportable, as are the consequence of ignorance, and the source of a thousand ills.

I am of opinion that no body can think half an hour every day, or every other day, too much time to be spent in the study of the language of his own



country, whilst all the rest is taken up in learning the two other tongues; and as one of the principal advantages we are to expect from them is to be the more perfect in our own, I have more cause to fear that I shall be blamed for not having allowed enough to it; but the number of things that are to be taught in the several classes, obliges us to confine ourselves within narrow bounds; and I must advise professors not to omit them, nor expatiate too much in their moral and pious reflections, which, to make the impression we desire, should be thrown in as if by accident, without any apparent design, and always without affectation.



## ARTICLE the THIRD.

### *Of Translation.*

**A**S soon as youth have made some progress in the Latin authors, they must be put upon translating certain select passages and setting them down in writing.

Their translation at first should be plain, clear, and correct, exactly rendering the meaning, and even the expression, as much as may be. Pains must afterwards be taken to set it off and embellish it, in rendering the delicacy and elegance of the Latin phrases, by such as will answer to them in our own tongue. And lastly, we must endeavour to bring them by degrees to that point of perfection, in which the excellency of this kind of writing consists; I mean that exact medium, which being equally removed from too servile a restraint, and too excessive a liberty, faithfully expresses the entire meaning, without considering so much the number as the sense of the words.

This

This is the rule which <sup>f</sup> Cicero tells us he followed himself in translating the Orations, that two of the most famous Orators in Greece spoke against one another. "What a misfortune it is, (says M. de Turreil, in the beautiful preface he has prefixed to his translation of those orations) that a copy which was extant in St. Jerome's time, and by the excellence of the copist must have come so near the original, should not be transmitted down to us? It would have taught us how to translate well; we should have thence learnt when it is proper to shake off the yoke of an heavy exactness, and too servile an adherence; it would in short have at once fixed the bounds of a judicious diffidence, and a successful boldness. Tully indeed points out the method we ought to follow; but example instructs far better than precept."

M. de Turreil, speaking of the difficulties of translation, lays down some general rules for that way of writing, which may be of great use both to masters and scholars. "To this perpetual restraint, says he, is joined the difference of languages, which always embarrasses, and often leads into despair. You grow sensible, that the peculiar genius of the one is often contrary to that of the other, and is almost constantly lost in a version. So that the common translations have been justly compared to the wrong side of a piece of tapistry, which at best gives only the gross lineaments of the finished figures represented on the right."

After quoting a beautiful passage of Quintilian upon the difficulty of imitation, he adds, "'Tis true, when I translate, I give myself up to follow another whom I chuse for my guide; and the best I can

<sup>f</sup> Converti ex Atticis... nec habui reddere, sed genus omnium converti ut interpres, sed ut orator, verborum vimque servavi. Non sententiis iisdem, & earum formis, enim ea me annumerare lectori tanquam figuris; verbis ad nostram putavi oportere, sed tanquam consuetudinem aptis: in quibus appendere. Cic. de opt. gen. orat. non verbum pro verbo necesse n. 14.

“ do is to take care lest my attachment to my guide  
 “ should carry me too far, and degenerate into slav-  
 “ very ; in which case, instead of originals full of life  
 “ and spirit, I should substitute dead and inanimate  
 “ copies. I have the good authority of more than  
 “ one <sup>t</sup>, who upon a like occasion withdrew from the  
 “ tyranny of the latter, made themselves masters of  
 “ the sense, and, as by right of conquest, subjected it  
 “ to the phrase of their own tongue.

“ On the other hand too free a translation has its  
 “ inconveniencies, and escaping from one extreme,  
 “ falls into another. Every paraphrase disguises the  
 “ text. Instead of presenting the image it promises,  
 “ it paints one half by fancy, and the other from  
 “ an original ; from whence is formed some mon-  
 “ strous production, which is neither original nor  
 “ copy. Now a translator properly speaking is no  
 “ other than a painter, who deals in copying. And  
 “ every copier, that misplaces but the out-lines, or  
 “ fashions them after his own liking, is unfaithful.  
 “ He errs in the first setting out, proceeds against his  
 “ own plan, for want of remembering that all he has  
 “ to do is to produce a likeness, and if he fails of  
 “ that he does nothing. For my part then, I have  
 “ my model, and I cannot follow him too closely.  
 “ Whether therefore I extend or enlarge what he cuts  
 “ short or abridges, whether I load with ornaments  
 “ what he leaves plain, tarnish his beauties, or cover  
 “ his faults ; in short, where-ever I depart from his  
 “ character in the words I put into his mouth, ’tis no  
 “ longer him, but myself that I describe ; I de-  
 “ ceive under a borrowed appearance, and am no  
 “ longer a translator, but an original.

“ The first obligation of a translator is to enter  
 “ well into the genius and character of the author he  
 “ is to translate ; to transform himself into him as

<sup>t</sup> Quasi captives sensus in suam Hieronym. Epist. ad. Pammach.  
 linguam victoris jure transposuit.

“ much as possible ; to clothe himself with the senti-  
“ timents and passions he undertakes to transmit to us ;  
“ and to lay a restraint upon that inward compla-  
“ cency, which is continually forcing itself upon us,  
“ and instead of forming us after the image of others,  
“ fashions them after ours ; in a word, to draw over  
“ again the turns and figures of the original with the  
“ same force and beauty ; and yet so, as if our  
“ language cannot perfectly come up to them by a  
“ strict adherence to the like forms of expression, we  
“ may be allowed to cast off the yoke, and indulge  
“ ourselves in the full liberty of procuring where-  
“ withal to make amends by an equivalent.”

I shall here add a reflection of M. Dacier's, which ✓  
may serve to correct, or rather explain, what M. de  
Tourreil means, when he says, that a translator, pro-  
perly speaking, is no more than a copier. “ “ When  
“ I speak of a translation in prose, says she, I do not  
“ mean a servile translation ; I mean a generous and  
“ noble translation, which, keeping closely to the  
“ ideas of the original, takes in the beauties of its  
“ language, and represents the images, without re-  
“ tailing the words. The first sort becomes unfaith-  
“ ful through too scrupulous a faithfulness ; for it  
“ loses the spirit to preserve the letter, which is the  
“ effect of a cold and barren genius ; whereas the  
“ other, though chiefly aiming to preserve the spirit,  
“ forgets not, in its greatest liberties, to retain the  
“ letter, and by means of its bold, but genuine  
“ strokes, becomes not only a faithful copy of its ori-  
“ ginal, but another original itself ; which cannot be  
“ performed but by a solid, noble, and fruitful genius . .  
“ Translation is not like the copy of a picture, where  
“ the copier is tied down to the lines, colours, pro-  
“ portions, turns, and postures of the original he fol-  
“ lows. 'Tis quite another thing. A good translator  
“ is not so confined . . . Here, as in all other in-

“ Preface to the translation of Homer.



“stances of imitation, the soul, full of the beauties  
 “it intends to represent, and elevated by the pleasing  
 “vapours arising from those abundant sources, must  
 “suffer itself to be ravished and transported by the  
 “other’s enthusiasm, and thus making it its own,  
 “must produce very different images and expressions,  
 “though with great resemblance.”

These rules may suffice for scholars. Only we must observe to them, that the translation of the poets claims some peculiar ones to itself, and though it be in prose, must partake of the genius of poetry, retain the same fire, vivacity, and boldness, and consequently without scruple make use of such expressions, turns, and figures, as are not allowable in an orator or an historian.

I have already observed, that it is proper to select the most beautiful passages of authors for youth to translate. For besides, that such will be more agreeable to them, and they will take the greater pains in translating them, ’tis the surest way of forming their taste. They will thereby become acquainted with their authors, and insensibly conceive their height of fancy, manner of writing, and way of thinking.

It will be useful too, when the authors have been translated by learned hands, to compare such versions with the translation of the scholars, in order to make them bold, and to lay before them good models. They will esteem it an honour to follow them, though at a distance. They will strive to get as near them as they can. And sometimes they will come up to them, and perhaps go beyond them in certain passages.

As examples have always more force than precepts, I will here insert the translation of some letters of Pliny the younger, which will doubtless be very agreeable to the reader, and useful to youth.

“ C. PLINIUS CORNEL. TACITO SUO S.

*Ribebis & licet rideas. Ego Plinius ille, quem nōstis  
 apud tres, & quidem pulcherrimos, cepi. Ipse? inquis.*

“ Lib. 1. Epist. 6.

*Ipse;*

*Ipse ; non tamen ut omnino ab inertia mea & quiete discederem. Ad retia sedebam, erant in proximo, non venabulum aut lancea, sed stylus & pugillares. Meditabar aliquid enotabamque, ut, si manus vacuas, plenas tamen ceras reportarem. Non est quod contemnas hoc studendi genus. Mirum est ut animus agitatione motuque corporis excitetur. Jam undique sylvæ & solitudo, ipsumque illud silentium, quod venationi datur, magna cogitationis incitamenta sunt. Proinde, cum venabere, licebit, auctore me, ut panarium & lagunculam, sic etiam pugillares feras. Experieris non Dianam magis montibus quam Minervam inerrare. Vale.*

## A CORNEILLE TACITE.

“ Vous allez rire, & je vous le permets : riez-en tant qu’il vous plaira. Ce Pline, que vous connoissez, a pris trois sangliers, mais tres grands. Quoi lui-même, dites-vous ? lui même. N’allez pourtant pas croire, qu’il en ait couté beaucoup à ma paresse. J’étois assis près des toiles. Je n’avois à côté de moi ni épieu ni dard, mais des tablettes & une plume. Je révois, j’écrivois, & je me préparois la consolation de remporter mes feuilles pleines, si je m’en retournois les mains vuides. Ne méprisez pas cette manière d’étudier. Vous ne sauriez croire combien le mouvement du corps donne de vivacité à l’esprit : sans compter que l’ombre des forêts, la solitude, & ce profond silence qu’exige la chasse, sont très propres à faire naître d’heureuses pensées. Ainsi croiez-moi, quand vous irez chasser, portez votre pannetiere & votre bouteille ; mais n’oubliez pas vos tablettes. Vous éprouverez que Minerve se plaît autant sur les montagnes que Diane. Adieu.”

The translation here is literal, and very faithful. And yet there is nothing forced, or like a version ; but the whole has the air of an original.

We may observe to youth, that *ego Plinius ille* cannot be so well rendered into French by the first person; that another expression more agreeable to our custom was requisite to be used instead of the word *ceras*; that the phrase *l'ombre des forêts* forms a more musical and grateful sound to the ear, than if it had been, as it is in the Latin, *Sans compter que les forêts, la solitude, &c.*

\* C. PLINIUS MINUTIO FUNDANO SUO S.

*Mirum est quam singulis diebus in urbe ratio aut constet aut constare videatur pluribus cunctisque (or junctisque) non constet. Nam, si quem interrogas, Hodie quid egisti? respondeat, Officio togæ virilis interfui; sponsalia aut nuptias frequentavi; ille me ad signandum testamentum, ille in advocationem, ille in consilium rogavit. Hæc, quo die feceris necessaria; eadem, si quotidie fecisse te reputes, inania videntur, multo magis cum secesseris. Tunc enim subit recordatio, quot dies quam frigidis rebus absumpsi? Quod evenit mihi postquam in Laurentino meo aut lego aliquid, aut scribo, aut etiam corpori vaco, cujus fulturis animus sustinetur. Nihil audio quod audisse, nihil dico quod dixisse pœniteat. Nemo apud me quemquam sinistris sermonibus carpit; neminem ipse reprehendo, nisi unum me, cum parum commode scribo. Nulla spe, nullo timore sollicitor; nullis rumoribus inquietor. Mecum tantum & cum libellis loquor. O rectam sinceramque vitam! O dulce otium honestumque ac pene omni negotio pulcrius! O mare, o littus, verum secretumque <sup>magis</sup> ~~magis~~! Quam multa inveni-  
tis, quam multa dictatis! Proinde tu quoque strepitum istum, inanemque discursum, & multum ineptos labores, ut primum fuerit occasio, relinque, teque studiis vel otio trade. Satius est enim, ut Atilius noster eruditissime simul & facetissime dixit, Otiosum esse, quam nihil agere. Vale.*

\* Lib. I. Epist. 9.

A. MINU-

## A. MINUTIUS FUNDANUS.

“ C’est une chose étonnante de voir comment le  
“ tems se passe à Rome. Prenez chaque journée à  
“ part, il n’y en a point qui ne soit remplie: rassem-  
“ blez-les toutes, vous êtes surpris de les trouver si  
“ vuides. Demandez à quelqu’un, Qu’avez vous  
“ fait aujourd’hui? J’ai assisté, vous dira-t-il, à la  
“ cérémonie de la robe virile, qu’un tel a donnée à son  
“ fils. J’ai été prié à des fiançailles ou à des noces.  
“ L’on m’a demandé pour la signature d’un testament.  
“ Celui-ci m’a chargé de sa cause. Celui-là m’a fait  
“ appeller à une consultation. Chacune de ces choses,  
“ quand on l’a faite, a paru nécessaire: toutes en-  
“ semble paroissent inutiles, & bien davantage, quand  
“ on les repasse dans une agréable solitude. A lors  
“ vous ne pouvez vous empêcher de vous dire, A  
“ quelles bagatelles ai-je perdu mon tems? C’est ce  
“ que je répète sans cesse dans ma terre de Laurentin,  
“ soit que je lise, soit que j’écrive, soit qu’à mes étu-  
“ des je mêle les exercices du corps, dont la bonne  
“ disposition influe tant sur les opérations de l’esprit.  
“ Je n’entends, je ne dis rien, que je me repente  
“ d’avoir entendu, & d’avoir dit. Personne ne m’y  
“ fait d’ennemis par de mauvais discours. Je ne  
“ trouve à redire à personne, sinon à moi-même,  
“ quand ce que je compose n’est pas à mon gré.  
“ Sans desirs, sans crainte, à couvert des bruits fa-  
“ cheux, rien ne m’inquiète. Je ne m’entretiens  
“ qu’avec moi & avec mes livres. O l’agréable, ô  
“ l’innocente vie! Que cette oisiveté est aimable,  
“ qu’elle est honnête, qu’elle est préférable même aux  
“ plus illustres emplois! Mer, rivage, dont je fais  
“ mon vrai cabinet, que vous m’inspirez de nobles,  
“ & d’heureuses pensées! Voulez-vous m’en croire,  
“ mon cher Fundanus? Fuyez les embarras de la ville.  
“ Rompez au plutôt cet enchainement de sons fri-  
“ voles qui vous y attachent. Addonnez-vous à l’étude  
“ ou au repos, & songez que ce qu’a dit fit spirituel-  
“ lément



“ lement & si plaifamment notre ami Attilius, n’eft  
 “ que trop vrai ; *Il vaut infiniment mieux ne rien faire,*  
 “ *que de faire des riens.* Adieu.”

The pleasure one feels in reading this translation, is a greater commendation of it than any I can give. What delights me most is the faithfulness of the translator in rendering every thought, and almost every expression, at the same time that he gives them an elegant turn ; which should be well observed by the scholars. Sometimes the addition of an epithet raises the thought, *Que vous m’inspirez de nobles, d’heureuses pensées!* The Latin might have been translated simply, *Que vous m’inspirez de pensées!* *Quam multa invenitis!* *Quam multa dictatis!* At another time a metaphor, introduced instead of a plain and natural expression, shall serve to set off a phrase. These Latin words, *Et multum ineptos labores, ut primum fuerit occasio, relinque,* might have been translated thus, *Quittez au plutôt ces occupations frivoles.* The metaphorical turn has a much greater grace, *Rompez au plutôt cet enchainement de soins frivoles, qui vous y attachent.* And here we should dwell upon the just choice of words, which run on still in the same metaphor, *Rompez, enchainement, attachent,* and shew that the French adds two beautiful thoughts to the Latin ; *Enchainement de soins frivoles,* instead of saying simply, *Soins frivoles, ineptos labores,* which is far more emphatical, and shews how these idle occupations continually succeed one another. *Qui vous y attachent,* is not in the Latin, but was necessary to make the period more smooth.

I shall pass by several other observations of this kind, that I may come to some critical remarks. In my opinion they should be allowed in a work of this nature ; and though some faults should be discovered, which might have escaped the best capacity, they will take nothing from the merit of the translation, or the reputation of the author. Besides, I am doing here  
 what

what I should do in a class upon reading this translation to the scholars, where I should think myself obliged to lay my doubts before them, and observe to them the passages where the sense may have been mistaken.

*Celui-ci m'a chargé de sa cause.* I question whether this is the meaning of the words, *Ille me in advocacy rogavit.* In good Latin *advocatus* does not signify a pleader, but one who assists the pleader with his advice or credit, by appearing in the cause. Yet in Pliny's time it had also the first signification; and Quintilian very often uses it in this sense. What makes me doubt whether *advocatio* here signifies the office of a pleader, is, that the different occupations Pliny speaks of in this letter are almost all matters of mere ceremony, and for that reason better express the loss of time in being taken up with them; whereas nothing is more serious and important than the discharge of this office, and we certainly cannot look upon the time as ill spent, which is employed in the defence of a cause we have undertaken.

*Chacun de ces choses, quand on l'a fait, a paru nécessaire; toutes ensemble paroissent inutiles.* The Latin gives quite another thought. Upon examining these things the day we do them, they seem necessary; but when afterwards we come to reflect, that all our days have passed thus, we find them very empty and trifling.

*Soit qu'à mes études je mêle les exercices du corps; dont la bonne disposition influe tant sur les opérations de l'esprit.* We must inform the boys, that sometimes there are thoughts and expressions in Latin, which cannot well be turned into French, and that instead of them we must express ourselves in such a manner as comes nearest to the sense of them. This passage may be one instance, and we shall have several more hereafter. The Latin presents us here with a fine image. Our body is a kind of building, but a building disposed to decay, and stands continually in need of being propped up and supported, or otherwise it would  
tumble

tumble down, and fall to ruin. Diet, rest, walking, and several exercises, are so many props and supports to it; and at the same time they serve also to support the mind. *Aut etiam corpori vaco, cujus fulturis animus sustinetur.* The French has not expressed this beauty.

*Personne ne m'y fait d'ennemis par de mauvais discours.* This is not at all the sense of the Latin, and the translator must have read it differently from what we have it in the text. *Nemo apud me quemquam sinistris sermonibus carpit:* No one in my presence takes the liberty to speak ill of any body.

*Que cette oisiveté est aimable. . . . qu'elle est préférable même aux plus illustres emplois!* The Latin is not so decisive; there is a lenitive added, which was requisite to soften what would otherwise be too absolute and excessive in the thought. *O dulce otium, honestumque, ac pene omni negotio pulcrius!* For it is really true, that the pleasures of rest and retirement are always to be preferred to publick employments, though extremely irksome and laborious? Was this a received principle, what would become of the state?

*Il vaut infiniment mieux ne rien faire, que de faire des riens.* One might doubt, at first sight, whether this thought, which is extremely pretty, were really the author's or no. For *otiosum esse* does not ordinarily signify *ne rien faire*, but to be at leisure, to be without business, without necessary and pressing employment, which does not hinder but that a man may take pains, and employ himself; it even gives him an opportunity of doing it, though in a more agreeable, because in a freer manner. <sup>y</sup> And this is the sense of that beautiful expression of Scipio Africanus, who was used to say, <sup>z</sup> *Nunquam se minus otiosum esse, quam cum esset otiosus;* That he was never less at leisure, than when he was at leisure; never

<sup>y</sup> Cic. lib. 3. Offic. n. 1.

<sup>z</sup> I question whether M. Dubois has translated this passage very ex-

actly: Il avoit coutume de dire qu'il n'avoit jamais plus d'affaires, que lorsqu'il étoit sans affaires.

more employed, than when he was without employment. On the other hand, *nihil agere* usually signifies to do nothing; and it is one of the three faults that <sup>a</sup> Seneca charges upon the greatest part of mankind, that they pass the best part of their lives, either in doing nothing, or doing ill, or in doing something they should not do.

Yet when we examine attentively the passage we are upon, we shall find that the French very faithfully expresses the meaning of the text. For Pliny advises Fundanus to retire into the country, that he may give himself up either to study or repose, *teque studiis vel otio trade*; and the alternative implies that *otium* here must not be confounded with the time that is spent in study. *Otiosum esse* signifies therefore to be at rest, to do nothing. And *nihil agere* answers to the trifling occupations of the town, which Pliny had termed *multum ineptos labores*. Consequently *nihil agere* is happily rendered by the words *faire des riens*; which is the sense given it in Stephens's Thesaurus, *rebus inanibus implicari*. And it is thus we can conceive it to be very sensibly and facetiously said, *Eruditissime simul & facetissime*; for there would be nothing either witty or facetious in it, if it meant only, *That it is better to be at leisure, than to do nothing*.

Criticism of this kind may, in my opinion, be very serviceable to young people; as it is a good means of forming their judgment, to lay difficulties before them, as I have done here, and to endeavour to make them give a solution of them themselves, if possible.

<sup>b</sup> C. PLINIUS BEBIO HISPANO SUO S.

*Tranquillus, contubernalis meus, vult emere agellum, quem venditare amicus tuus dicitur. Rogo cures quanti æquum est emat; ita enim delectabit emissæ. Nam mala emptio semper ingrata est, eo maxime quod exprobare*

<sup>a</sup> Si volueris attendere magna agentibus. Senec. Ep. 1.  
vite pars elabitur malè agentibus,  
maxima nihil agentibus, tota aliud

<sup>b</sup> Lib. 1. Epist. 24.



*stultitiam domino videtur. In hoc autem agello (si modo arriserit pretium) Tranquilli mei stomachum multa sollicitant; vicinitas urbis; opportunitas viæ, mediocritas villæ, modus ruris, qui avocet magis quam distringat. Scholasticis (alit. dominis) porro studiosis, ut hic est, sufficit abunde tantum soli, ut releware caput, reficere oculos, reptare per limitem, unamque semitam terere, omnesque viticulas suas nosse, & numerare arbusculas possint. Hæc tibi exposui, quo magis scires quantum ille esset mihi, quantum ego tibi debiturus, si prædiolum istud, quod commendatur his dotibus, tam salubriter emerit, ut pœnitentiæ locum non relinquat. Vale.*

## A. BEBIUS.

“ Suetone, qui loge avec moi, a dessein d’acheter  
 “ une petite terre, qu’un de vos amis veut vendre.  
 “ Faites en sorte, je vous prie, qu’elle ne soit vendue  
 “ que ce qu’elle vaut. C’est à ce prix qu’elle lui plai-  
 “ ra. Un mauvais marché ne peut être que désagré-  
 “ able, mais principalement par le reproche continuel  
 “ qu’il semble nous faire de notre imprudence. Cette  
 “ acquisition (si d’ailleurs elle n’est pas trop chère)  
 “ tente mon ami par plus d’un endroit; son peu de  
 “ distance de Rome, la commodité des chemins, la  
 “ médiocrité des bâtimens, les dependances plus ca-  
 “ pables d’amuser que d’occuper. En un mot, il ne  
 “ faut à ces Messieurs les savans, absorbés comme lui  
 “ dans l’étude, que le terrain nécessaire pour délasser  
 “ leur esprit, & réjouir leurs yeux. Il ne leur faut  
 “ qu’une allée pour se promener, qu’une vigne dont  
 “ ils puissent connoître tous les sèps, que des arbres  
 “ dont ils puissent savoir le nombre. Je vous mande  
 “ tout ce détail pour vous apprendre quelle obliga-  
 “ tion il m’aura, & toutes celles que lui & moi vous  
 “ aurons, s’il achette, à des conditions dont il n’ait  
 “ jamais lieu de se repentir, une petite maison telle  
 “ que je viens de la dépeindre. Adieu.”

This

This letter, though very short and plain, is exceedingly fine. The translation is very happy in giving all its beauties, except one, which our language is not capable of; I mean the diminutives, which in the Latin, especially upon a gay subject, are wonderfully agreeable. *Agellum, viticulas, arbusculas, prædiolum.* I place in the same class the frequentative verb, *reptare per limitem*, the beauty of which is easier to be conceived than expressed.

c C. PLINIUS PROCULO SUO S.

*Petis ut libellos tuos in secessu legam, examinemque an editione sint digni. Adhibes preces, allegas exemplum. Rogas etiam ut aliquid succisivi temporis studiis meis subtraham, impertiar tuis. Adjicis M. Tullium mira benignitate poetarum ingenia fovisse. Sed ego nec rogandus sum, nec hortandus. Nam & poeticen ipsam religiosissime veneror, & te validissime diligo. Faciam ergo quod desideras, tam diligenter quam libenter. Videor autem jam nunc posse rescribere, esse opus pulcrum, nec suppressendum, quantum æstimare licuit ex iis, quæ me præsentem recitasti, si modo mihi non imposuit recitatio tua. Legis enim suavissime & peritissime. Confido tamen me non sic auribus duci, ut omnes aculei judicii mei illarum delinimentis refringantur. Hebetantur fortasse, & paululum retunduntur, revelli quidem extorquerique non possunt. Igitur non temere jam de universitate pronuncio; de partibus experiar legendo. Vale.*

A. PROCULUS.

“ Vous me priez de lire vos ouvrages dans ma retraite, & de vous dire s'ils sont dignes d'être publiés. Vous m'en pressez, vous autorisez vos prières par des exemples. Vous me conjurez même de prendre sur mes études une partie du loisir que je leur destine, & de la donner à vôtres. Enfin, vous me citez Cicéron, qui se faisoit un plaisir de favoriser & d'animer les poètes. Vous me fait tort.

“ Il ne faut ni me prier, ni me presser. Je suis ado-  
 “ rateur de la poesie, & j’ai pour vous une tendresse  
 “ que rien n’égale. Ne doutez donc pas que je ne  
 “ fasse avec autant d’exactitude que de joie ce que  
 “ vous m’ordonnez. Je pourrois déjà vous mander  
 “ que rien n’est plus beau, & ne mérite mieux de  
 “ paroître ; du moins autant que j’en puis juger par  
 “ les endroits, que vous m’avez fait voir ; si pourtant  
 “ votre prononciation ne m’a point imposé ; car vous  
 “ lisez d’un ton fort imposteur. Mais j’ai assez bonne  
 “ opinion de moi, pour croire que le charme de l’har-  
 “ monie ne va point jusqu’à m’ôter le jugement. Elle  
 “ peut bien le surprendre, mais non pas le corrompre  
 “ ni l’alterer. Je croi donc déjà pouvoir hasarder  
 “ mon avis sur le corps de l’ouvrage. La lecture  
 “ m’apprendra ce que je dois penser de chaque partie.  
 “ Adieu.”

I shall examine but one single passage in this letter,  
 which is not the least difficult, nor the least beautiful.  
*Confido tamen me non sic auribus duci, ut omnes aculei  
 judicii mei illarum delinimentis refringantur. Hebe-  
 tantur fortasse & paululum retunduntur ; revelli quidem  
 extorquerique non possunt.*

To make youth thoroughly understand this passage,  
 we must begin with explaining the metaphor to them,  
 in which all the beauty and difficulty of it consists.  
 This metaphor is contained in the word *aculeus*, which  
 signifies a *sharp point*, as the point of a dart or spear,  
 designed to pierce through and penetrate. Now three  
 things may either weaken or absolutely hinder this  
 effect ; if the edge of it be taken off, *hebetari, retun-  
 di* ; if it be broken, *refringi* ; and lastly, if it be en-  
 tirely plucked off from the wood, to which the iron is  
 fastened, *revelli, extorqueri*.

Pliny expresses the penetration of the judgment by  
 the image of a point, which might indeed have its  
 edge taken off by the impression, which a graceful  
 pronounciation had made upon his ears, but could not  
 be broken, much less totally carried away. It

It may be questioned, whether these two ideas *delinimenta* and *refringunt* square well together, the one expressing gentleness and allurement, and the other force and violence. But I think we should carry the matter too far, if we required so strict an exactness, as not to be content that the charms of pronunciation should produce the effect here mentioned upon the judgment, without being able to find out something gentle in nature, that may take off the edge of a point, break it, or pull it off.

The translator has rendered the passage thus; *J'ay assez bonne opinion de moi pour croire que le charme d'harmonie ne va point jusqu'à m'ôter le jugement. Elle peut bien le surprendre, mais non pas le corrompre, ni l'alterer.* I make no doubt, considering his good taste, but he used his utmost endeavours to express the Latin metaphor. But seeing that our language was not capable of it, and that if he should servilely keep to the expression, he should lose the beauty of the thought, he followed Horace's advice upon the occasion, and quitted a subject he despaired of handling well,

—<sup>d</sup> *Et quæ*

*Desperat tractata nitescere posse, relinquit.*

And thus preserving the main of the thought, he has given it another turn, which seems more natural, and is no less beautiful than that of the Latin.

This is one of the principal rules of translation, which should be well inculcated into youth, and is particularly necessary with respect to metaphors, which are usually the torture and despair of translators, and cannot possibly be expressed in another language, without an alteration of all their beauties.

<sup>e</sup> C. PLINIUS MAXIMUS UO S.

*Nuper me cujusdam amici languor admonuit, optimos esse nos, dum infirmi sumus. Quem enim infirmum aut avaritia aut libido sollicitat? Non amoribus servit,*

<sup>d</sup> De Arte Poetica.

<sup>e</sup> Lib. 7. Epist. 26.



*non appetit honores, opes negligit, & quantulumcunque, ut relicturus, satis habet. Tunc deos, tunc hominem esse se meminit. Invidet nemini, neminem miratur, neminem despicit; ac ne sermonibus quidem malignis aut attendit, aut alitur. Balnea imaginatur & fontes. Hæc summa curarum, summa vôtorum: mollemque in posterum & pinguem, si contingat evadere, hoc est, innoxiam beatamque destinat vitam. Possum ergo, quod pluribus verbis, pluribus etiam voluminibus philosophi docere conantur, ipse breviter tibi mihiq; præcipere, ut tales esse sani perseveremus, quales nos futuros esse profitemur infirmi. Vale.*

## A. MAXIME.

“ Ces jours passés, la maladie d'un de mes amis me  
 “ fit faire cette réflexion, que nous sommes fort gens  
 “ de bien quand nous sommes malades. Car quel est  
 “ le malade que l'avarice ou l'ambition tourmente ?  
 “ Il n'est plus enivré d'amour, entêté d'honneurs. Il  
 “ néglige le bien, & compte toujours avoir assez du  
 “ peu, qu'il se voit sur le point de quitter. Il croit  
 “ des dieux, & il se souvient qu'il est homme. Il  
 “ n'envie, il n'admire, il ne méprise la fortune de  
 “ personne. Les médisances ne lui font ni impression,  
 “ ni plaisir. Toute son imagination n'est occupée  
 “ que de bains & de fontaines. Tout ce qu'il se pro-  
 “ pose, s'il en peut échaper, c'est de mener à l'avenir  
 “ une vie douce & tranquille, une vie innocente &  
 “ heureuse. Je puis donc nous faire ici à tous deux  
 “ en peu de mots une leçon, dont les philosophes font  
 “ des volumes entiers. Persévérons à être tels pendant  
 “ la santé, que nous nous proposons de devenir, quand  
 “ nous sommes malades. Adieu.”

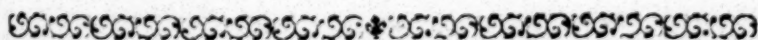
Instead of making any reflections upon this letter, I shall add another, which, in my opinion, is very beautiful and momentous, and it shall close this small collection.

† C. PLINIUS TACITO SUO S.

*Nec ipse tibi plaudis, & ego nihil magis ex fide quam de te scribo: Posteris an aliqua cura nostri, nescio: nos certa meremur ut sit aliqua, non dico ingenio (id enim superbum) sed studio, sed labore, & reverentia posterorum. Pergamus modo itinere instituto; quod ut paucos in lucem famamque provexit, ita multos in tenebris & silentio protulit. Vale.*

A. TACITE.

“ Vous n’êtes pas homme à vous en faire accroire,  
 “ & moi je n’écris rien avec tant de sincérité, que ce  
 “ que j’écris de vous. Je ne sai si la postérité aura  
 “ pour nous quelque considération; mais en vérité nous  
 “ en méritons un peu; je ne dis pas par notre esprit,  
 “ il y auroit une sotte présomption à le prétendre,  
 “ mais par notre application, par notre travail, par  
 “ notre respect pour elle. Continuons notre route.  
 “ Si par là peu de gens sont arrivés au comble de la  
 “ gloire, & à l’immortalité; par là au moins beau-  
 “ coup sont parvenus à se tirer de l’obscurité & de  
 “ l’oubli. Adieu.”



*The Translation of certain Passages from Cicero.*

I.

*Tully's Letters to Atticus.*

**I**N this second edition I have added two letters, or rather parts of letters, from Tully to his friend Atticus, which are no less valuable than those of Pliny. I have inserted also two translations of these letters, and both by a masterly hand; the one by M. l'Abbé de St. Real, and the other by M. l'Abbé

† Lib. 7. Epist. 14.

Mongault. M. St. Real translated only two books of these letters; M. Mongault, without being frightened at the difficulty of the undertaking, has published them all, and by that means done great service to a bundance of persons, who are hereby enabled to read with certainty and pleasure, the most curious part of Tully's works relating to the history of his own time, though the most difficult and obscure.

Ep. xvii. from Tully to Atticus, B. i.

The argument of the letter. Quintus Cicero, brother to the famous Orator, had married Pomponia, the sister of Atticus. But refusing to serve as lieutenant in Asia, under his brother-in-law, it contributed not a little to a misunderstanding between them, which occasioned very bitter complaints on the part of Quintus Cicero, and caused a kind of rupture. This is the subject of the first part of this letter, to which I shall confine myself.

#### CICERO ATTICO SAL.

Num. 1. *Magna mihi veritas voluntatis, & dissimilitudo opinionis ac judicii Quinti fratris mei, demonstrata est ex literis tuis, in quibus ad me epistolarum illius exempla misisti. Qua ex re & molestia sum tanta affectus, quantam mihi meus amor summus erga utrumque vestrum asferre debuit; & admiratione, quidnam accidisset, quod asferret Quinto fratri meo aut offensionem tam gravem aut commutationem tantam voluntatis.*

Num. 2. *Atque illud a me jam ante intelligebatur, quod te quoque ipsum discedentem a nobis suspicari viderem, subesse nescio quid opinionis incommodæ, sauciumque ejus animum; & insedisse quasdam odiosas suspiciones. Quibus ego mederi cum cuperem antea sæpe, & vehementius etiam post sortitionem provinciæ, nec tantum intelligebam ei esse offensionis, quantum literæ tuæ declarant nec tantum proficiebam, quantum volebam.*

Num. 3. *Sed tamen hoc me ipse consolabar, quod non dubitabam, quin te ille aut Dyrrachii, aut in istis locis uspiam*

uspam visurus esset; quod cum accidisset, confidebam, ac mihi persuaseram, fore ut omnia placarentur inter vos non modo sermone ac disputatione, sed conspectu ipso congressuque vestro. Nam, quanta sit in Quinto fratre meo comitas, quanta jucunditas, quam mollis animus & ad accipiendam & ad deponendam offensionem, nihil attinet me ad te, qui ea nosti, scribere. Sed accidit perincommode, quod eum nusquam vidisti. Valuit enim plus quod erat illi nonnullorum artificiiis inculcatum, quam aut officium, aut necessitudo, aut amor vester ille pristinus, qui plurimum valere debuit.

Num. 4. Atque hujus incommodi culpa ubi resideat, facilius possum existimare quam scribere. Vereor enim, ne, dum defendam meos, non parcam tuis. Nam sic intelligo, ut nihil a domesticis vuneris factum sit, illud quidem, quod erat, eos certe sanare potuisse. Sed hujusce rei totius vitium, quod aliquanto etiam latius patet quam videtur, præsentī tibi commodius exponam.

Num. 5. De iis literis, quas ad te Thessalonica misit, & de sermonibus, quos ab illo & Romæ apud amicos tuos & in itinere habitos putas, ecquid tantum causæ sit ignoro; sed omnis in tua posita est humanitate mihi spes hujus levandæ molestiæ. Nam, si ita statueris, & irritabiles animos esse optimorum sæpe hominum, & eosdem placabiles; & esse hanc agilitatem, ut ita dicam, mollitiemque naturæ plerumque bonitatis; & id quod caput est, nobis inter nos nostra sive incommoda, sive vitia, sive injurias esse tolerandas; facile hæc, quemadmodum spero, mitigabuntur. Quod ego, ut facias, te oro. Nam ad me, qui te unice diligo, maxime pertinet, neminem esse meorum, qui aut te non amet, aut abs te non ametur.

Num. 6. Illa pars epistolæ tuæ minime fuit necessaria, in qua exponis, quas facultates aut provincialium, aut urbanorum commodorum, & aliis temporibus, & me ipso co sule, prætermiseris. Mihi enim perspecta est ingenuitas & magnitudo animi tui; neque ego inter me atque te quicquam interesse unquam duxi, præter voluntatem institutæ vitæ, quod me ambitio quædam ad honorum



*studium, te autem alia minimæ reprehendenda ratio ad honestum otium duxit. Vera quidem laude probitatis, diligentiae, religionis, neque me tibi, neque quemquam antepono. Amoris vero erga me, cum a fraterno amore domesticoque discessi, tibi primas defero. Vidi enim, vidi, penitusque perspexi in meis variis temporibus & sollicitudines & lætities tuas. Fuit mihi sæpe & laudis nostræ gratulatio tua jucunda, & timoris consolatio grata.*

*Num. 7. Quin mihi nunc, te absente, non solum consilium, quo tu excellis, sed etiam sermonis communicatio, quæ mihi suavissima tecum solet esse, maxime deest. Quid dicam in publica re? Quo in genere mihi negligenti esse non licet. An in forensi labore? Quem antea propter ambitionem sustinebam, nunc, ut dignitatem tueri gratia possim. An in ipsis domesticis negotiis? In quibus ego cum antea, tum vero post discessum fratris, te sermoneque nostros desidero. Postremo, non labor meus, non requies; non negotium, non otium; non forenses res, non domesticæ; non publicæ, non privatæ; carere diutius tuo suavissimo atque amantissimo consilio ac sermone possunt.*

The translation of the preceding letter by M. de St. Real.

The translation of the same letter by M. Mongault.

*Num. 1. A* Utant par votre lettre, que par la copie que vous m'envoiez de celle de mon frere, je vois une grande alteration dans son amitié pour vous, & même dans son estime. J'en suis aussi affligé, que ma tendresse pour tous les deux m'y oblige, & aussi surpris qu'on le peut être, ne sachant  
d'o

*Num. 1. J*E vois, & par votre lettre, & par la copie que vous m'avez envoié de celle de mon frere, qu'il y a une grande alteration dans les sentimens & dans les dispositions où il étoit à votre égard. J'en suis aussi affligé que ma tendresse pour vous deux le demande, & je ne conçois pas ce qui a pu

d'où peut venir un ressentiment si violent ; où, s'il n'en a point de sujet, un si grand changement dans son affection.

*n. 2.* Je comprenois bien d'ja ce dont vous-même vous défiez aussi quand vous partîtes d'ici, qu'il avoit quelque ombrage contre vous, & que son esprit étoit ulcéré, & préoccupé de quelques soupçons odieux sur votre compte. Mais il ne m'avoit pas paru, dans les efforts que j'ai faits à diverses fois près de lui pour l'en guérir, non-seulement avant qu'il fût déclaré Préteur d'Asie, mais-encore beaucoup plus fortement depuis: il ne me paroïssoit pas, disje, qu'il fût aussi, outré qu'il le paroît par sa lettre, quoique je ne gagnasse pas sur lui tout ce que je voulois.

*n. 3.* Je m'en consolais dans l'espérance certaine qu'il vous joindroit à Dyrachium, ou quelque autre part dans vous quartiers; & cela étant je me flatois; & je n'en doutois pas, que tous'accommoderoit entre vous, quand vous ne seriez que vous voir; à plus forte raison quand vous vous parleriez,

pu si fort aigrir mon frere, & causer en lui un si grand changement.

*n. 2.* J'avois bien remarqué, & vous vous-étiez aussi aperçu avant que de partir, qu'on l'avoit prévenu contre vous, & qu'on avoit rempli son esprit de soupçons facheux. Lorsque j'ai travaillé à l'en guérir, & avant qu'il fût nommé Gouverneur d'Asie, & surtout depuis, il ne m'a pas paru aussi aigri que vous me le marquez dans votre lettre, quoiqu'à la vérité je n'aie pu obtenir de lui tout ce que j'aurois voulu.

*n. 3.* Ce qui me consolait, c'étoit que je comptois qu'il vous verroit à Dyrachium, ou quelque autre part dans vous quartiers; & je me promettois, ou plutôt je ne doutois point, que cette entrevûe ne suffît pour raccommoder tout, même avant que vous entraissiez dans aucun clair-

leriez, & que vous vous feriez éclaircis. Car il n'est pas nécessaire que je vous dise ce que vous savez comme moi, combien il est traitable & doux, & jusqu'où va sa facilité, également à se brouiller, & à se raccommoder. Le malheur est, que vous ne vous êtes point vûs. Ainsi, ce qu'on lui a inspiré artificieusement contre vous, a prévalu dans son esprit sur ce qu'il devoit à votre liaison, à votre alliance, & à votre ancienne amitié.

n. 4. De savoir à qui en est la faute, c'est ce qu'il m'est plus facile de penser que d'écrire; parceque je crains de ne pas épargner assez vos proches, en voulant défendre les miens. Car je suis persuadé, que si on n'a pas contribué dans la famille à l'aigrir, du moins y auroit-on pu facilement l'adoucir. Mais je vous expliquerai plus commodément, quand nous nous reverrons, toute la malignité de cette affaire, qui s'étend plus loin qu'il ne semble.

n. 5. J'ignore, encore une fois, ce qui peut l'avoir obligé à vous écrire, comme il a fait. de Thes-

2

salonique

cissement. Car vous savez, aussi-bien que moi, que mon frere est dans le fond le meilleur homme du monde; & que s'il se brouille aisément, il se raccommode de même. Le malheur est que vous ne vous êtes point vûs; & c'est ce qui a été cause que les artifices de quelques mauvais esprits ont prévalu sur ce qu'il devoit à la liaison à l'alliance, & à l'ancienne amitié qui est entre vous.

n. 4. Savoir à qui en est la faute, il m'est plus aisé de le deviner, que de vous le dire. Je craindrois de ne pas épargner vous proches, en défendant les miens. Je suis persuadé que, si l'on n'a pas contribué dans sa famille à l'aigrir, on n'a pas du moins travaillé à l'adoucir comme on auroit pu. Mais je vous expliquerai mieux, quand nous nous revêrons, d'où vient tout le mal, ce qui s'étend plus loin qu'il ne semble.

n. 5. Je ne conçois pas ce qui a pu porter mon frere à vous écrire de Thes-

salonique comme il a fait,

&amp;

salonique, & à parler ici à vos amis, & sur la route, de la manière que vous croiez. Toute l'espérance qui me reste d'être délivré de ce chagrin n'est fondée que sur votre seul honnêteté. Si vous considérez que les meilleurs gens sont souvent les plus faciles à s'emporter, comme à s'apaiser; & que cette légèreté, pour ne pas dire cette mollesse de sentimens, ne vient la plupart du tems que d'une trop grande bonté de naturel; &, ce qu'il faut dire avant tout, que nous avons à supporter mutuellement les foiblesses, les défauts, & même les outrages les uns des autres: tout cela se calmera facilement à ce que j'espère, & je vous en prie. Car vous aimant uniquement comme je fais, je ne dois rien oublier pour faire en sorte que tous ceux qui m'appartiennent vous aiment, & soient aimés de vous.

n. 6. Rien n'étoit moins nécessaire que cette partie de votre lettre, où vous rapportez tous les emplois qu'il n'a tenu qu'à vous d'avoir, soit à Rome, soit dans les provinces, sous mon Consulat, & en d'autres tems.

& à parler ici à vos amis, & sur la route, de la manière qu'on vous l'a rapporté. Quoiqu'il en soit, je n'espère d'être délivré de ce chagrin que par la confiance que j'ai en votre honnêteté. Si vous considérez que les meilleurs gens sont souvent ceux qui se fâchent le plus aisément, & qui reviennent de même; & que cette légèreté, ou, pour parler ainsi, cette flexibilité de sentimens, est ordinairement une marque de bon naturel; & surtout si vous faites réflexion qu'entre amis on doit se pardonner non-seulement les foiblesses & les défauts, mais même les torts réciproques: j'espère que tout cela se calmera aisément, & je vous le demande en grace. Car vous aimant autant que je fais, il n'est pas indifférent pour moi que tous mes proches vous aiment, & soient aimés de vous.

n. 6. Rien n'étoit moins nécessaire que l'endroit de votre lettre, où vous faites un détail de tous les emplois qu'il n'a tenu qu'à vous d'avoir, soit dans les provinces, soit à Rome, pendant mon Consulat, & en



tems. Je connois à fond la franchise & la grandeur de votre ame, & je n'ai jamais prétendu qu'il y eût d'autre difference entre vous & moi, que celle du different choix de vie, en ce que quelque sorte d'ambition m'a porté à rechercher les honneurs, au lieu que d'autres motifs nullement blâmables vous ont faits prendre le parti d'une honnête oisiveté. Mais quant à la véritable gloire, qui est celle de la probité, de l'application, & de la régularité, je ne vous préfère ni moi, ni homme du monde : & pour ce qui me regarde en particulier, après mon frere & ma famille, je suis persuadé que personne ne m'aime tant que vous m'aimez. J'ai vû d'une manière à n'en pouvoir douter vos contentemens & vos peines dans les diverses rencontres de ma vie, & j'ai ressenti avec une égale satisfaction la part que vous avez prise à mes avantages & à mes dangers.

en d'autres tems. Je connois la noblesse & la droiture de votre cœur. J'ai toujours compté qu'il n'y avoit point d'autre difference entre vous & moi, que celle du different choix de vie ; en ce que quelque sorte d'ambition m'a porté à rechercher les honneurs, au lieu que d'autres motifs nullement blâmables vous ont fait prendre le parti d'une honnête oisiveté. Mais quant à cette gloire véritable, qui vient de la probité, de l'exactitudé, de la régularité dans le commerce, je ne mets au dessus de vous ni moi, ni personne du monde : & pour ce qui me regarde en particulier, après mon frere & ma famille, je suis persuadé que personne ne m'aime autant que vous m'aimez. J'ai vû d'une manière à n'en pouvoir douter, & votre joie, & votre inquiétude dans les différentes situations où je me suis trouvé. Lorsque j'ai eu quelque succès, votre joie a augmenté la mienne : & lorsque j'ai été exposé à quelque danger, la part que vous y avez pris m'a rassuré & consolé.

n. 7. Dans le tems même que je vous parle, non-seulement vos conseils, en quoi vous êtes incomparable, mais voutre entretien ordinaire, dont la douceur m'est si sensible, me fait un besoin extrême. Je ne vous regrette pas seulement pour les affaires publiques, qu'il ne m'est pas permis de négliger comme les autres: c'est encore pour mes fonctions du barreau, que je continue afin de me conserver la considération qui m'est nécessaire pour soutenir la dignité où elles m'ont aidé à parvenir. Je vous regrette aussi pour mes affaires domestiques, dans lesquelles je vous trouve encore plus à dire depuis le départ de mon frere. Enfin, ni dans mon travail, ni dans mon repos; ni dans mes occupations, ni dans mon loisir, ni dans mes affaires domestiques, ni dans celles de ma profession; ni dans les particulieres, ni dans les publiques, je ne saurois plus me passer de la douceur de votre aimable conversation, & de vos conseils.

n. 7. Maintenant même que vous êtes absent, je sens combien j'aurois besoin, non-seulement de vos conseils, en quoi personne ne peut vous remplacer; mais encore de la douceur & de l'agrément de votre conversation. Je vous souhaite, & pour our les affaires publiques, qu'il ne m'est pas permis de négliger comme les autres; & pour mes fonctions du barreau, que je continue afin de me conserver la considération qui m'est nécessaire pour soutenir la dignité à laquelle elles m'ont élevé; & pour mes affaires domestiques, où je vous trouve encore plus à dire depuis le départ de mon frere. Enfin, ni dans le travail, ni dans le repos, ni dans mes occupations, ni dans mon loisir; ni dans mes affaires domestiques, ni dans celles du barreau; ni dans le particulieres, ni dans le publiques, je ne puis plus me passer de la ressource & de l'agrément que je trouve dans les conseils & dans l'entretien d'un ami tel que vous.

## The xviiiith letter of Tully to Atticus, Book I.

## CICERO ATTICO SAL.

Num. 1. *Nihil mihi nunc scito tam deesse, quam hominem cum, quocum omnia, quæ me cura aliqua afficiunt, una communicem; qui me amet, qui sapiat, quocum ego colloquar, nihil fingam, nihil dissimulem, nihil obtegam. Absit enim frater ἀφείδελος, & amantissimus. Metellus non homo, sed littus, atque aer, & solitudo mera. Tu autem, qui sæpissime curam & angorem animi mei sermone & consilio levasti tuo, qui mihi & in publica re socius, & in privatis omnibus conscius, & omnium meorum sermonum & consiliorum particeps esse soles, ubinam es?*

Num. 2. *Ita sum ab omnibus destitutus, ut tantum requietis habeam, quantum cum uxore, & filiola, & melito Cicerone consumitur. Nam illæ ambitiosæ nostræ fucosæque amicitiae sunt in quodam splendore forensi; fructum domesticum non habent. Iaque, cum bene completa domus est tempore matutino, cum ad forum stipati gregibus amicorum descendimus, reperire ex magna turba neminem possumus, quocum aut joculari libere, aut suspicari familiariter possumus.*

Num. 3. *Quare te expectamus, te desideramus, te jam etiam arcessimus. Multa enim sunt, quæ me sollicitant anguntque, quæ mihi videor, aures nactus tuas, unius ambulationis sermone exhaurire posse. Ac domesticarum quidem sollicitudinem aculeos omnes & scrupulos occultabo; neque ego huic epistolæ atque ignoto tabellario committam. Atque hi (nolo enim te permoveri) non sunt permolesti, sed tamen insident & urgent, & nullius amantis consilio aut sermone requiescunt.*

The translation of the  
xviiiith letter by M. de  
St. Real.

The translation of the same  
letter by M. l'Abbé  
Mongault.

Num. 1. **S** Achez que rien ne me manque tant à l'heure qu'il est,

Num. 1. **C** Omptez que rien ne me manque tant à présent qu'une

est, que quelqu'un à qui je puisse communiquer tout ce qui me fait de la peine, qui ait de l'amitié pour moi & de la sagesse, avec qui j'ose parler sans rien feindre, dissimuler, ni cacher. Car mon frere, à qui je pouvois m'ouvrir de mes plus secretes pensées avec autant de sûreté qu'aux bois & aux rochers, qui m'aime tendrement, & qui est la simplicité même, n'est plus ici, comme vous savez. Où êtes-vous, vous qui avez soulagé tant de fois mes soucis & mes peines par vos discours & par vos conseils ? qui me secondez dans les affaires publiques, & à qui je ne cache pas les plus particulieres : enfin sans la participation de qui je ne ferois ni rien faire, ni rien dire ?

n. 2. Je suis si dépourvu de toute société, que je n'ai plus de bon que le tems que je passe avec ma femme, ma fille, & mon petit Ciceron. Car ces amitiés importantes & fastueuses que vous savez, ne sont bonnes que pour paroître au public ; elles ne sont d'aucun usage famili-

are.

qu'une personne sûre à qui je puisse m'ouvrir sur tout ce qui me fait de la peine, qui ait de l'amitié pour moi & de la prudence, avec qui j'ose m'entretenir sans contrainte, sans dissimulation, & sans réserve. Car je n'ai plus mon frere, qui est du meilleur caractère du monde, qui m'aime si tendrement, & à qui je pouvois m'ouvrir de mes plus secretes pensées avec autant de sûreté qu'aux rochers & aux campagnes les plus désertes. Où êtes-vous à présent, vous dont l'entretien & les conseils ont adouci tant de fois mes peines & mes chagrins ; qui me secondez dans les affaires publiques ; & à qui je ne cache pas les plus particulieres ; que je consulte également sur ce que je dois faire, & sur ce que je dois dire ?

n. 2. Je suis si dépourvu de toute société, que je ne me trouve en repos & à mon aise qu'avec ma femme, ma fille, & mon petit Ciceron. Ces amitiés exterieures, que l'interêt & l'ambition concilient, ne sont bonnes que pour paroître en public avec honneur, & ne sont d'aucun usage

F 5

usage



are. Cela est si vrai, que ma maison est pleine de gens tous les matins quand je vas à la place, & je suis escorté d'une foule de prétendus amis, sans trouver un seul homme dans tout ce nombre avec qui je puisse, ou rire en liberté, ou soupirer sans contrainte.

n. 3. Jugez si je vous attens, si je vous souhaite, & si je vous presse de venir. J'ai mille choses qui m'inquietent, ou me blessent, dont il me semble qu'une seule promenade avec vous me fera raison. Je ne saurois vous écrire plusieurs petits chagrins domestiques, que je n'oserois confier au papier, ni à ce porteur que je ne connois point. N'en soiez pourtant pas en peine: ils ne sont pas fort considérables, mais ils touchent de près, ils ne donnent aucun relâche, & je n'ai personne qui m'aime de qui les conseils, ou seulement l'entretien puisse interrompre.

usage dans le particulier. Cela est si vrai, que quoi que ma maison soit remplie tous les matins d'une foule de prétendus amis qui m'accompagnent lorsque je vais à la place; dans un si grand nombre il ne s'en trouve pas un seul avec qui je puisse, ou rire avec liberté, ou gémir sans contrainte.

n. 3. Jugez donc par là si je ne dois pas attendre, souhaiter, & presser votre retour. J'ai mille choses qui m'inquietent & me chagrinent, dont une seule promenade avec vous me soulagera. Je ne vous parlerai point ici de plusieurs petits chagrins domestiques: je n'ose les confier au papier, ni au porteur de cette lettre que je ne connois point. N'en soiez pourtant pas en peine: ils ne sont pas considérables, mais ils ne laissent pas de faire impression, parce qu'ils reviennent souvent, & que je n'ai personne qui m'aime véritablement, dont les conseils ou l'entretien puissent les dissiper.

## REFLECTIONS.

It is impossible not to take notice of the easy, simple and natural turn in these letters of Tully, which is the

the proper character of the epistolary style ; and at the same time to observe the beauty and delicacy of expression, which diffuses inimitable graces through the whole. There is nothing affected, but all runs smooth and even ; one may easily perceive that Tully wrote as he spoke, that is, without art, study, or endeavouring to display his wit. For this reason his epistles have been always preferred before Pliny's, which in general are too much laboured and set off, and seem the less beautiful to good judges, from being too much so.

We may learn also from these letters what caution and address is requisite to be used in bringing about a reconciliation of differences ; and to prevent the troublesome consequences of the disputes and quarrels, which are almost inevitable in families ; and how valuable a real friend is, to whom we may securely unbother ourselves in all our troubles and uneasinesses.

But that is not the point we are now upon : My business here is only to examine what relates to the manner of translating : And I think it is a very useful exercise to make youth from time to time compare in this manner two translations of the same passage, and observe the differences in them as to better or worse, especially after their having translated it themselves. By this means they will be better qualified to discern both their beauties and defects, and learn what they should follow or avoid in order to succeed in translation.

I leave the reader to decide which of the two translations I have here given him deserves the preference ; and I believe he will not find much difficulty in determining that. I should be apt to suspect my own judgment in this case, as I might be prejudiced in favour of M. Mongault, who was formerly my scholar in rhetoric, and, as I well remember, even then distinguished himself by a particular taste and an exact study of the French tongue. Without entering into a long examination of these two translations, I shall content myself here with proposing some doubts and  
F 6 reflections,

reflections, towards forming the taste of young persons.

Num. 1. The beginning of M. de St. Real's translation is by no means natural, nor has it at all the air of 2 letter: *Autant par votre lettre que par la copie que vous m'envoiez de celle de mon frere, je vois, &c.*

*Je vois, qu'il y a une grande altération dans les sentimens & dans les dispositions où mon frere étoit à votre égard.* This seems to me to be expressed with more ease and grace than in the translation of M. de St. Real: *Je vois une grande altération dans son amitié pour vous, & même dans son estime.* The same may be said of what follows: *Ne sachant d'où peut venir un ressentiment si violent.* M. Mongault has softened the thought: *Je ne conçois pas ce qui a pu si fort aigrir mon frere.*

Num. 2. *J'avois bien remarqué. . . qu'on l'avoit prévenu contre vous, & qu'on avoit rempli son esprit de soupçons fâcheux.* This translation of M. Mongault's is natural and elegant, but in my opinion does not give all the beauties of the Latin. *Illud a me jam ante intelligebatur. . . subesse nescio quid opinionis incommodæ, sauciumque ejus animum, & infedis quasdam odiosas suspiciones.*

There is a great delicacy in the words, *subesse nescio quid opinionis incommodæ.* All the expressions tend to soften and excuse the ill disposition of Quintus towards his brother-in-law. 'Twas not a fixed judgment, nor injurious, but an unhappy prejudice, as yet scarce expressed, and not openly declared. This is the meaning of *subesse nescio quid opinionis incommodæ.* But how shall we render it in French?

*Sauciumque ejus animum.* We have here a fine idea, *His mind was wounded.* This thought is omitted by M. Mongault; and I am afraid is too strongly expressed by M. de St. Real, *Son esprit étoit ulcéré.*

Num. 5. *Cette legereté, ou pour parler ainsi cette flexibilité de sentimens est ordinairement une marque de bon naturel.* M. de St. Real had said *moleste de sentimens*, which is not good sense in French, though it

comes

comes nearer to the Latin, *Esse hanc agilitatem, ut ita dicam, mollitiemque naturæ plerumque bonitatis.*

*Entre amis on doit se pardonner, non seulement les foiblesses & les défauts, mais même les torts réciproques.* This last word is far more just than that of the other translator, & *même les outrages les uns des autres*, and expresses the Latin, *sive injurias*, much better.

Num. 3. *Je me promettois, ou plutôt je ne doutois point que cette entrevue ne suffît pour raccommo-der tout.* I question whether our language will bear the joining thus two verbs together by a regimen which agrees only with one of them; for we cannot say, *Je me promettois que cette entrevue ne suffît.* I am in doubt also whether the expression, Num. 5. *Les meilleurs gens sont ceux qui se sâchent le plus aisément*, may be admitted, even in the epistolary style. But it is my part to receive instructions upon the delicacies of the French tongue from M. Mongault, who is in this, as in many other points, become my superior.

Epist. xviii.

Num. 1. There is a very obscure passage in the beginning of this letter, which might deserve a long dissertation, but this is not a proper place for it, *Abest frater ἀφιλέσας, & amantissimus. Metellus, non homo, sed littus, atque aer, & solitudo mera.* The two translators have followed the conjecture of some learned & interpreters, who correct this passage thus, *Abest frater ἀφιλέσας, & amantissimus mei. Non homo, sed littus, atque aer, & solitudo mera.* And both have given this sense of it; *I have no longer my brother with me, who is one of the most agreeable men living, who loves me so tenderly, and to whom I could lay open my most secret thoughts with as much security, as to the rocks and most desert plains.*

Now I question whether this correction, though supported by so good authorities, ought be admitted. For,

\* Molepine, Lambin, and Junius.



1. Before we change the text of an author, we should be in a manner forced upon it by an almost indispensable necessity, and a kind of evidence that it is wrong; which I think is not our case here.

2. By the words *littus, atque aer, & solitudo mera*, we understand the profound secrecy Tully's brother was capable of; what have we here to do with *aer*? Can we say, that we commit a secret to a man *as to the air*? And thus both the translators have omitted this word.

3. Was a person of secrecy, to whom Tully might entrust with safety his inmost thoughts, the only thing he wanted? Did he not stand in need, as he says himself, of one whose conversation and advice might alleviate his pains and lessen his uneasiness?

4. The expression, *non homo*, does not naturally carry any idea of commendation along with it. This both the translators have been sensible of, and have therefore suppressed it.

5. What follows, *Tu autem, qui, &c. ubinam es*, seems to imply, that he had before-mentioned several persons. My brother is absent, Metellus is good for nothing; but you, my dear friend, what is become of you?

6. And lastly, the text, in my opinion, without any alteration, will admit of a very beautiful meaning. Tully had said before, that he had no person with him he could converse familiarly with, or lay open his griefs to, so as to receive any consolation. For, adds he, my brother, who loves me so affectionately, is gone from me. And for Metellus, he is not like other men, whose conversation might be of any use to me; his company is to me like the most dreadful solitude, where nothing is to be seen but rocks and sky. But you, my dear friend, whose conversation and advice have so often eased my griefs and pains; . . . Where are you now? *Metellus, non homo, sed littus, atque aer, & solitudo mera. Tu autem . . . ubinam es?*

However,

However, I am far from condemning absolutely the other interpretation, which may be founded upon good reasons. I am satisfied with proposing my own, which is likewise supported by good authorities. And I think it of service in forming the taste of the youth to insert now and then such critical remarks as these among my reflections.

*Ita sum ab omnibus destitutus, ut tantum requietis habeam, quantum cum uxore, & filiola, & mellito Cicerone consumitur.* The beauty of this passage lies in the last words *filiola* and *mellito Cicerone*, as they express the natural language of a father full of affection for very fine children. I think it not possible to render those words as they ought in our language, and accordingly the translators have neither of them attempted it.

*Nam illæ ambiciosæ nostræ fucosæque amicitiae sunt in quodam splendore forensi, fructum domesticum non habent.* This thought is very beautiful, as it is well grounded. M. Mongault has translated it thus ; *Ces amitiés extérieures, que l'interêt & l'ambition concilient, ne sont bonnes que pour paroître en public avec honneur, & ne sont d'aucun usage dans le particulier.* The two epithets Cicero gives to the friendships of the world, *ambiciosæ* & *fucosæ*, do not seem here to be exactly translated. *Ambiciosæ amicitiae* are not friendships, which interest and ambition conciliate, but friendships of pomp, and shew, and attendance ; and, as M. de St. Real has expressed it, *Des amitiés importantes & fastueuses.* And *fucosæ* implies somewhat more than *extérieures*, and signifies *false* friendships, which have only a vain outside.

## II.

Proofs of a Deity, taken from the Second Book of Tully, *De natura deorum.*

Num. 15. *Quartam causam* (affert Clean-

Num. 15. *LA quatrième preuve<sup>h</sup> de Cléan-*

<sup>h</sup> Pour montrer que les hommes ont une idée de l'existence des Dieux.

*Cleanthes) eamque vel maximam æquabilitatem motus, conversionem cœli, solis, lunæ siderumque omnium distinctionem, varietatem, pulcritudinem, ordinem : quarum rerum aspectus ipse satis indicaret, non esse ea fortuita. Ut si quis in domum aliquam, aut in gymnasium, aut in forum venerit ; cum videat omnium rerum rationem, modum, disciplinam, non possit ea sine causa fieri judicare, sed esse aliquem intelligat, qui præsit, & cui pareatur : multo magis in tantis motionibus, tantisque vicissitudinibus, tam multarum rerum atque tantarum ordinibus, in quibus nihil unquam immensa & infinita vetustas mentita sit, statuatur necesse est, ab aliqua mente tantos naturæ motus gubernari.*

n. 93. *Hic ego non miror esse quemquam, qui sibi persuadeat, corpora quædam filida atque individua vi & gravitate ferri, mundumque effici ornatissimum & pulcherrimum ex eorum corporum concursione fortuita ? Hoc qui existimat fieri potuisse, non intelligo cur non*  
idem

Cléanthe, & la plus forte de beaucoup, c'est le mouvement réglé du ciel, & la distinction, la variété, la beauté, l'arrangement du soleil, de la lune, de tous les astres. Il n'y a qu'à les voir, pour juger que ce ne sont pas des effets du hazard. Comme quand on entre dans une maison, dans une college, dans un hôtel de ville, d'abord l'exacte discipline & la sage économie qui s'y remarquent, font bien comprendre, qu'il y a là quelqu'un pour commander & pour gouverner : de même, & à plus forte raison, quand on voit dans une si prodigieuse quantité d'astres une circulation régulière, qui depuis un tems infini ne s'est pas démentie un seul instant, c'est une nécessité de convenir qu'il y a quelque intelligence pour la régler.

n. 93. Ici ne dois-je pas m'étonner qu'il y ait un homme qui se persuade, que de certains corps solides & indivisibles se meuvent eux-mêmes par leur poids naturel, & que de leur concours fortuit s'est fait un monde d'une grande beauté ? Quiconque croit cela

*idem putet, si innumerabiles unius & viginti formæ literarum, vel aureæ, vel quales libet, aliquo conjiciantur, posse ex his in terram excussis annales Ennii, ut deinceps legi possint, effici: quod nescio an ne in uno quidem versu possit tantum valere fortuna.*

cela possible, pourquoi ne croiroit-il pas que si l'on jettoit à terre quantité de caracteres d'or, ou de quelque matiere que se fût, qui représentaient les vingt & une lettres, ils pourroient tomber arrangés dans un tel ordre, qu'ils formeroient lisiblement les Annales d'Ennius? Je doute si le hazard rencontreroit assez juste pour en faire un seul vers.

n. 94. *Isti autem quemadmodum asseverant, ex corpusculis non colore, non qualitate aliqua, quam πωρότητα Græci vocant, non sensu præditis, sed concurrentibus temere atque casu, mundum esse perfectum? vel innumerabiles potius in omni puncto temporis alios nasci, alios interire? Quod si mundum efficere potest concursus atomorum, cur porticum, cur templum, cur domum, cur urbem non potest, quæ sunt minus operosa, & multo quidem faciliora? Certe ita temere de mundo effutiunt, ut mihi quidem nunquam hunc admirabilem cæli ornatum, qui locus est proximus, suspexisse videantur.*

n. 94. Mais ces gens-là comment assûrent-ils que des corpuscules, qui n'ont point de couleur, point de qualité, point de sens, qui ne font que voltiger témérairement & fortuitement, ont fait ce monde-ci: ou plutôt en font à tout moment d'innombrables, qui en remplacent d'autres? Quoi, si le concours de atomes peut faire un monde, ne pourroit-il pas faire des choses bien plus aisées, un portique, un temple, une maison, une ville? Je crois en vérité que des gens qui parlent si peu sensément de ce monde, n'ont jamais ouvert les yeux pour contempler les magnificences célestes, dont je traiterai dans un moment.



n. 95. *Præclare ergo Aristoteles* : “ Si essent,  
 “ inquit, qui sub terra  
 “ semper habitavissent bonis  
 “ & illustribus domiciliis,  
 “ quæ essent ornata signis  
 “ atque picturis, instruc-  
 “ taque rebus iis omnibus,  
 “ quibus abundant ii qui  
 “ beati putantur, nec ta-  
 “ men exissent unquam su-  
 “ pra terram : accepissent  
 “ autem fama & audi. tione,  
 “ esse quoddam numen &  
 “ vim deorum, deinde ali-  
 “ quo tempore, patefactis  
 “ terræ faucibus, ex illis  
 “ abditis sedibus evadere  
 “ in hæc loca quæ nos in-  
 “ colimus, atque exire po-  
 “ tuissent : cum repente  
 “ terram & maria, cæ-  
 “ lumque vidissent ; nubi-  
 “ um magnitudinem, ven-  
 “ torumque vim cognovis-  
 “ sent ; aspexissentque so-  
 “ lem, ejusque tum magni-  
 “ tudinem pulcritudinem-  
 “ que, tum etiam efficien-  
 “ tiam cognovissent, quod  
 “ is diem efficeret, toto  
 “ cælo luce diffusa : cum  
 “ autem terras nox opacas-  
 “ set : tum cælum totum  
 “ cernerent astris distinc-  
 “ tum & ornatum, lunæ-  
 “ que luminum varietatem  
 “ tum crescentis tum senes-  
 “ centis, eorumque omnium  
 “ ortus

n. 95. Aristote dit très-  
 bien : “ Supposons des  
 “ hommes qui eussent tou-  
 “ jours habité sous terre  
 “ dans de belles & grandes  
 “ maisons, ornées de sculp-  
 “ tures & de tableaux, four-  
 “ nies de tout ce qui abonde  
 “ chez ceux que l’on  
 “ croit heureux. Suppo-  
 “ sons que sans être jamais  
 “ sortis de là, ils eussent  
 “ pourtant entendu parler  
 “ des dieux ; & que tout  
 “ d’un coup la terre venant  
 “ à s’ouvrir, ils quittassent  
 “ leur séjour ténébreux  
 “ pour venir demeurer  
 “ avec nous. Que pense-  
 “ roient-ils, en découvrant  
 “ la terre, les mers, le  
 “ ciel ? En considérant  
 “ l’étendue des nuës, la  
 “ violence des vents ?  
 “ En jettant les yeux sur  
 “ le soleil : en observant  
 “ sa grandeur, sa beauté,  
 “ l’effusion de sa lumière  
 “ qui éclaire tout ? Et  
 “ quand la nuit auroit ob-  
 “ scurci la terre, que di-  
 “ roient-ils en contem-  
 “ plant le ciel tout par-  
 “ semé d’astres différens ?  
 “ En remarquant les va-  
 “ rietés surprenantes de la  
 “ lune, son croissant, son  
 “ décours ? En observant  
 “ enfin le lever & le  
 “ coucher

“ ortus & occasus, atque  
 “ in omni æternitate ratos  
 “ immutabilesque cursus :  
 “ hæc cum viderent, pro-  
 “ fecto & esse deos, & hæc  
 “ tanta opera deorum esse  
 “ arbitrarentur.”

n. 96. *Atque hæc quidem ille. Nos autem tenebras cogitemus tantas, quantæ quondam eruptione Æt-næorum ignium finitimas regiones obscuravisse dicuntur, ut per biduum nemo hominem homo agnosceret : cum autem tertio die sol illuxisset, tum ut revixisset sibi viderentur. Quod si hoc idem ex æternis tenebris contingeret, ut subito lucem aspiceremus : quænam species cæli videretur ! Sed assiduitate quotidiana, & consuetudine oculorum, affuescunt animi ; neque admirantur, neque requirunt rationes earum rerum, quas semper vident : proinde quasi novitas nos magis, quam magnitudo rerum debeat ad exquirendas causas excitare.*

n. 97. *Quis enim hunc hominem dixerit, qui, cum*  
 tam

“ coucher de tous ces  
 “ astres, & la régularité  
 “ inviolable de leurs mou-  
 “ vemens : pourroient-ils  
 “ douter qu’il n’y eût en  
 “ effet des dieux, & que  
 “ ce ne fût là leur ou-  
 “ vrage ?”

n. 96. Ainsi parle Aristote. Figurons-nous pareillement d’épaisses ténèbres, semblables à celles dont le mont Ætna, par l’irruption de ses flammes, couvrit tellement ses environs, que l’on fut deux jours, dit-on, sans pouvoir se connoître ; & que le troisième voyant reparôître le soleil, on se croioit resuscité. Si nous sortions d’une éternelle nuit, & qu’il nous arrivât de voir la lumière pour la première fois . que le ciel nous paroîtroit beau ! Mais, parce que nous sommes faits à le voir, nos esprits n’en sont plus frappés, & ne s’embarrassent point de rechercher les principes de ce que nous avons toujours devant les yeux. Comme si c’étoit la nouveauté plutôt que la grandeur des choses, qui dût exciter notre curiosité.

n. 97. Est-ce donc être homme, que d’attribuer,  
 non

*tam certos cœli motus, tam  
ratos astrorum ordines, tam-  
que omnia inter se connexa  
& apta viderit, neget in his  
ullam inesse rationem, ea-  
que casu fieri dicat, quæ  
quanto consilio gerantur, nul-  
lo consilio assequi possumus ?  
An cum machinatione qua-  
dam moveri aliquid vide-  
mus, ut sphaeram, ut horas,  
ut alia permulta ; non du-  
bitamus quin illa opera sint  
rationis : cum autem impe-  
tum cœli admirabili cum  
celeritate moveri vertique  
videamus, constantissime con-  
ficientem vicissitudines anni-  
versarias cum summa salute  
& conservatione rerum om-  
nium ; dubitamus, quin ea  
non solum ratione fiant, sed  
etiam excellenti divinaque  
ratione.*

non à une cause intelli-  
gente, mais au hazard, les  
mouvemens du ciel si cer-  
tains, le cours des astres si  
régulier, toutes choses si  
bien liées ensemble, si bien  
proportionnées, & con-  
duites avec tant de raison,  
que notre raison s'y perd  
elle-même ? Quand nous  
voions des machines qui se  
mouvent artificiellement,  
une sphere, une horloge,  
& autres semblables ; nous  
ne doutons pas que l'esprit  
n'ait eu part à ce travail.  
Douterons - nous que le  
monde soit dirigé, je ne  
dis pas simplement par une  
intelligence, mais par une  
excellente, par une divine  
intelligence, quand nous  
voions le ciel se mouvoir  
avec une prodigieuse vitesse,  
& faire succéder annu-  
ellement l'une à l'autre les  
diverses saisons, qui vivi-  
fient, qui conservent tout ?

## REFLECTIONS.

In reading this translation, which is M. l'Abbe d'Oliver's, one might think one was reading an original, the whole is so easy and natural. The energy and beauty of the Latin text are faithfully rendered, without any thing of stiffness or constraint. At least it so appears to me. The fear of being too long will not allow me to enlarge very much in my remarks, and therefore I shall only make here some slight observations.

Num. 15. *College*. This word in our language seems to carry with it another idea than that of *gymnasium* in Latin, where it usually signifies a place of bodily exercise.

Ibid. *Hôtel de ville*. I am sensible that *forum* is thus rendered for want of another word that may refer to our customs. But may not *forum* here signify a court of justice, a place for holding of publick assemblies, and where consequently a certain order and subordination are requisite to be observed?

Ibid. *Pour commander & pour gouverner*. These two words signify very near the same thing. The Latin implies somewhat more, *Esse aliquem intelligat, qui præsit, & cui pareatur*; "That there is one who governs, and is obey'd." For one may command, and not be obeyed.

Ibid. *Depuis un tems infini*. To give the proof here brought its full beauty, instead of the expression used by the translator, I think we may say, *Depuis une éternité*; and the rather, as the Latin terms seem to me to admit of it, *Immensa & infinita vetustas*.

Num. 94. *Qui n'ont point de sens*. This expression is ambiguous, and may signify either the *senses*, as the sight, hearing, &c. or the *judgment*. Would it not therefore be clearer to say, *Qui n'ont point de sentiment*?

Ibid. *Voltiger témérairement*. I should not have thought that this word in French could have signified *by chance*, as *temere* does in Latin.

Num. 97. *Et si bien proportionnées*. I do not find fault with this translation, but I question whether it fully answers to the original. For *aptus*, besides its usual signification, which the translator seems to have followed, has another more curious and delicate, which is the same with *conjunctus, alligatus*; as, *Fulgentum gladium e lacunari, seta equina aptum, demitti jussit*. Cic. *Non sane optabilis est quidem apta rudentibus fortuna*. Now in this place *aptus* has certainly the last signification. *Tamque omnia inter se connexa & apta*. The translator has referred these words to the two preceding



ceding clauses, whereas they have respect to all the other motions of the heavens in general.

*Conduites avec tant de raison, que notre raison s'y perd elle-même.* This translation is extremely happy. It gives the full force of the Latin expression, and is by no means inferior to it in beauty. *Quæ quanto consilio gerantur, nullo consilio assequi possumus.*

Nothing can be more useful to youth towards making them learn the rules and beauties of the French tongue, than to let them translate such passages as these, and then to compare their translations, with such as have been made by great masters already extant, adding the reflections necessary. This exercise is very easy in a private education, and not altogether impracticable in schools. For this sort of translations being but seldom proposed, and taken from different authors, the scholars cannot easily have all the books; nor at the same time always guess from what author the passages are taken. Besides, the scholars in their classes may sometimes be made to translate off hand such passages as these, either by speech or in writing, and such time allotted for this purpose, as would otherwise have been taken up in correcting their themes, which will be very near the same, and of infinite advantage to them.

It would be no less serviceable to read to them certain passages, which have been ill translated, and to oblige them to pass a judgment upon them, to point out their faults, and, if it could conveniently be done, correct them at the same time.

I shall content myself with giving one example. 'Tis the passage of Tully in his Brutus, where he speaks of Cæsar's commentaries. *Tum Brutus: Orationes quidem ejus (Cæsaris) mihi vehementer probantur; complures autem legi. Atque etiam commentarios quosdam scripsit rerum suarum, valde quidem, inquam, probandos: nudi enim sunt, reſti & venusti, omni ornatu orationis, tanquam veste, detracto. Sed dum*

<sup>1</sup> In Bruto, sive de clar. orator. n. 262.

*voluit alios habere parata, unde fumerent qui vellent scribere historiam; ineptis gratum fortasse fecit, qui volent illa calamistris inurere: sanos quidem homines a scribendo deterruit. Nihil enim est in historia, pura & illustri brevitae dulcius.*

M. d'Ablancourt has thus translated this passage, in his preface to Cæsar's commentaries: *Il a laissé, dit Brutus, des commentaires qui ne se peuvent assez estimer. Ils sont écrits sans fard & sans artifice, & depouillés de tout ornement, comme d'un voile. Mais quoiqu'il les ait faits plutôt pour servir de mémoires, que pour tenir lieu d'histoire; cela ne peut surprendre que les petits esprits, qui les voudront peigner & ajuster; car par là il a fait tomber la plume de mains à tous les honnêtes gens, qui voudroient l'entreprendre.*

There are several defects in this translation, and some mistakes in the sense of the original, which such scholars as are somewhat advanced in learning, and already versed in Latin, will easily perceive.

*Nudi sunt, recti, & venusti*, in my opinion are not justly rendered by the words, *Ils sont écrits sans fard & sans artifice*, which do not shew that the simplicity, expressed by the two first words, *nudi, recti*, had in it a great deal of grace and elegance, *venusti*.

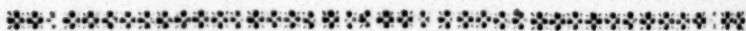
But the translator has not at all understood the words, *Omni ornatu orationis, tanquam veste, detracto*, which are notwithstanding one of the chief beauties in this passage; *Depouillés de tout ornement comme d'un voile*. Was ornament ever compared to a veil? The design of a veil is to hide, cover, and conceal; and ornament, which is in a manner the clothing of a discourse, serves on the other hand to set it off, and display its beauty. The sense of this passage therefore is, that Cæsar's commentaries are wrote in a plain natural style, and at the same time are full of grace and elegance, though void of all ornament and dress.

*Cela ne peut surprendre que les petits esprits, &c.* Here again we have not the meaning of the Latin, *ineptis gratum fortasse fecit*. The design of Cæsar,

in writing his commentaries, was only to supply memoirs of materials to such as should undertake to draw up the history of them in form. In this, says Brutus, he may perhaps have pleased men of a low genius, who would not scruple to disfigure the natural graces of his work, by the flourishes and garb they should add to it.

I fear the expression, *à tous les honnêtes gens*, is not proper here, *sanos quidem homines a scribendo deterruit*. In speaking of composition and pieces of wit, we have nothing to do with mens *honesty*, but their *sense and understanding*.

Criticism of this sort, proposed with modesty, and so as to begin by making the pupils speak their thoughts first, would be, in my opinion, not only useful in teaching them the language, but likewise in forming their *judgments*.



## ARTICLE the FOURTH.

### *Of Composition.*

WHEN the pupils are capable of producing something of themselves, they should be put upon composing in French, and made to begin with what is most easy and best suited to their capacities, as fables and stories. They must likewise be early accustomed to the epistolary style, as it is of universal use to all ages and conditions, and yet few we see succeed in it, though its principal ornament is a plain and natural air, which one should think was extremely easy. And here we must not omit the different address, which is required to be paid to the different rank and quality of the persons to whom we write; which is what they may easily be taught, even by a person who has had no great experience in that way himself.

To these first compositions should succeed common places, descriptions, little dissertations, short speeches, and other matters of a like nature. And these should always be taken from some good author, which should then be read to them, and laid before them as a pattern. I shall give several instances.

But one of the most useful exercises for youth, which likewise takes in both the kinds of writing I have been speaking of, namely translation and composition, is to lay before them certain select passages out of Greek or Latin authors, not to be barely translated, where the translator is confined to the thoughts of his author, but to be turned in their own way, by allowing them the liberty of adding or retrenching whatever they shall think fit. For instance; the life of Agricola, by Tacitus his son-in-law, is one of the most excellent remains we have of antiquity for the liveliness of the expression, the beauty of the thoughts, and the nobleness of the sentiments; and I question whether any other piece whatsoever is more capable of forming a wise magistrate, a governor of a province, or a great statesman. And to this I would gladly join Tully's admirable letter to his brother Quintus. I have usually put good scholars, when they have passed through their rhetorick, upon writing the life of Agricola in French, at their leisure hours, and pressed them to introduce into it all the beauties of the original, but to make them their own, by giving them a proper turn, and endeavour if they could to improve upon Tacitus. And I have seen some of them succeed in so surprizing a manner, that I am persuaded the greatest masters of our language would have been well pleased with their performances.



## C H A P. II.

*Of studying the Greek Tongue.*

I SHALL reduce what I have to say upon the study of the Greek tongue to two articles. The first shall shew the usefulness and necessity of it: And the second shall treat of the method to be observed in teaching or learning it. I did design to have added a third upon the reading of Homer: But as that article will be of some extent, I judged it would be more convenient to transfer it to the end of this first volume.



## ARTICLE the FIRST.

*The Usefulness and Necessity of studying the Greek Tongue.*

THE university of Paris has had so great a share in the restoration of learning in the West, and particularly that of the Greek tongue, that it cannot suffer the study of it to decay or be laid aside, without giving up what hitherto has been one of the most solid foundations of its reputation.

The university, we know, was an asylum to several of those learned men, who upon the ruin of the Empire of the East came over into Italy and France, and she knew how to make an advantageous use of them. Under such able masters were formed those great men, whose names will ever be respected in the republick of letters, and whose works still do so much honour to France; I mean Erasmus, Gesner, Budæus, the Stephens's, and so many others. With what immense treasures have these last enriched Europe? Budæus in particular communicated the taste of Greek learning to the French nation, which he had received from

from his master Lascaris, who had been employed by Laurentius de Medicis in erecting the famous library of Florence. It was at the solicitation of the master and scholar that Francis the First laid the design of framing a library in his palace of Fontainebleau, and of founding the royal college at Paris. And these two foundations have principally contributed to the flourishing of the Greek tongue amongst us, as well as the other learned languages, and all the sciences in general.

'Tis astonishing to consider with what ease and celerity the taste of learning spread itself over all France. As the university of Paris was then almost the only school of the kingdom, and the magistrates had all their education there, they soon contracted a love and value for the Greek tongue; and every one strove who should most succeed and excel in it. The study of it was judged to be honourable, and became universal; and the progress swift, and almost incredible. 'Twas surprising to see young gentlemen of quality, in their early years, which are usually spent in the pursuit of pleasures, entirely given up to the reading of the most difficult Greek authors, and often without allowing themselves even any hours for recreation.

I cannot avoid repeating here what I have read in the manuscript memoirs, which the late premier president de Mesmes was so kind as to communicate to me. Henry de Mesmes, one of the most illustrious of his ancestors, gives an account of his studies in a work which he drew up with a view to give his posterity an idea of his education. I hope I shall be excused for this digression, as it is by no means foreign to my subject.

“ My father, says he, gave me for a preceptor  
“ John Maludan of Limoges, a scholar of the learned  
“ Daurat, who was chosen for the innocence of his  
“ life, and suitable age, to preside over the conduct  
“ of my youth, till such time as I should be of age to  
“ govern myself, as he did. For he made such ad-  
“ vances in his studies by his incredible labour and  
“ pains,

“ pains, that he always got as far before me, as was  
“ requisite for my instruction, and never quitted his  
“ charge, till I entered upon employments. With  
“ him and my younger brother John James de  
“ Mesmes, I was sent to the college de Bourgogne in  
“ 1542, and was put into the third class, and there  
“ I spent almost a year in the first. My father said  
“ he had two motives for thus sending me to the col-  
“ lege; the one was the chearful and innocent con-  
“ versation of the boys; and the other was the dis-  
“ cipline of the school, that we might be weaned  
“ from the fondness which had been shewn us at  
“ home, and cleansed as it were in fresh water. Those  
“ eighteen months I passed at the college were I find  
“ of very great service to me. I learnt to repeat,  
“ dispute, and speak in publick; I became acquainted  
“ with several very worthy persons, who are some of  
“ them now alive. I learnt the frugality of the  
“ scholastick life, and how to portion out my time  
“ to advantage; so that when I went from thence I  
“ repeated in publick abundance of Latin, and two  
“ thousand Greek verses, made according to my  
“ years; and could repeat Homer by heart from one  
“ end to the other. By this means I was afterwards  
“ well received by the principal men of that time;  
“ and my preceptor would sometimes carry me to  
“ visit Lazarus Baïsius, Tufanus, Strazellius, Castel-  
“ lanus, and Danesius, to my honour and improve-  
“ ment in learning. In 1545, I was sent to Tou-  
“ louse, with my preceptor and brother, to study the  
“ law, under the tuition of an old grey-haired gentle-  
“ man, who had travelled much. We were pupils  
“ three years under such strict rules and laborious stu-  
“ dies, as few people would care to comply with.  
“ We got up at four, and having said our prayers,  
“ we began our studies at five, with our great books  
“ under our arms, and our inkhorns and candlesticks  
“ in our hands. We attended all the lectures till ten  
“ o'clock without intermission; then we went to  
“ dinner,

“ dinner, after having hastily collated for one half  
“ hour what he had writ down. After dinner, by  
“ way of diversion, we read Sophocles, or Aristo-  
“ phanes, or Euripides, and sometimes Demosthenes,  
“ Tully, Virgil, and Horace. At one o'clock to  
“ our studies again; at five we returned home, to re-  
“ peat and turn to the places quoted in our books, till  
“ after six. Then we supped, and read somewhat  
“ in Greek or Latin. On feast days we heard mass  
“ and vespers; and the rest of the day were allowed  
“ a little musick and walking. Sometimes we went  
“ to dine with our friends, who invited us much  
“ oftner than we were allowed to go. The rest of  
“ the day we spent in reading, and had ordinarily  
“ with us Hadrianus Turnebus, Dionysius Lambinus,  
“ and other learned men of that time.”

I thought proper to insert here this valuable fragment entire, not as a pattern for youth to imitate; our age, enervated by pleasures and luxury, not being any longer capable of so manly and vigorous an education, but that I might exhort them to follow it at least at a distance, to enure themselves to labour betimes, to make some advantage of their early years, to set a value upon the friendship of men of learning, and not to look upon the time as lost, which is spent upon Greek authors, but to be fully persuaded that by such studies they may be enabled to do honour to their country, to fill the highest posts with credit and reputation, and to revive those noble sentiments<sup>k</sup> of generosity and disinterestedness, which are now scarce heard of but in books, and ancient history.

They were sensible in those times that whatever had a tendency towards carrying the sciences to perfection, contributed also to the splendor and glory of the state; and that no one could be truly learned without a thorough knowledge of the Greek tongue.

<sup>k</sup> The same manuscript relates a noble action of this Henry de Mesmes, who refused a considerable place offered him by the King,

and by that generous refusal kept the person in it, who had till then possessed it, and towards whom the King had conceived some dislike.



And indeed how was it that the Romans came to carry all the arts, and the Latin tongue itself, to the perfection they had attained in the age of Augustus, and by that means to procure a no less solid and lasting glory to their Empire, than they had gained by their conquests, but by the study of the Greek tongue?

Terence was the first who attempted to introduce every grace and delicacy into the Roman language, which till then had lain rough and barbarous; and he succeeded so well in the comedies he wrote, which were all copied after the Greek poet Menander, that they were judged to be compositions worthy of Lælius and Scipio, who were then in the highest reputation for wit and politeness, and ascribed to them by the publick. In my opinion we may fix the rise of the good taste among the Romans to this epocha, who began to be ashamed of the approbation they had given the coarse performances of Ennius and Pacuvius<sup>1</sup>, and of the too great patience with which they had heard the sorry jokes of Plautus.

'Twas very near the same time <sup>m</sup> that three deputies from Athens to Rome, upon publick business, raised so great an admiration of their eloquence, and inspired the Roman youth with so great a desire of knowledge, that every other pleasure and exercise were in a manner suspended, and study became the reigning passion, It was carried so far, that Cato the censor began to fear, lest the Roman youth should turn their whole application that way, and *quit the glory of arms and action for the honour of knowledge and eloquence*. But Plutarch immediately adds, that experience soon taught them the contrary, and that the city of Rome was never so flourishing, nor its Empire so great, as when learning and the sciences were had in honour and credit.

<sup>1</sup> At nostri proavi Plautinos & numeros &  
Laudavere sales, nimium patienter utrumque,  
Ne dicam stulte, mirati.

Horat. de Art. Poet.

<sup>m</sup> Carneades, Critolaus, & Diogenes. Lib. 2. de Orat. n. 155.

The interval from hence to Tully, which was about fourscore years, served to ripen, as I may say, the spirit of the Romans, by the serious application they gave to the study of the Greek tongue, and enabled them to produce that fruitful harvest of excellent writings in every kind, which has enriched all succeeding ages. Greece was then the usual school of the greatest genius's of Rome, who strove to arrive at perfection in arts, and preserved its reputation for some time under the Emperors. Though Cicero had gained universal applause by his first orations, he found that something was still wanting to compleat his eloquence; and though already a famous orator at Rome, he was not ashamed to become again the disciple of the Grecian rhetoricians and philosophers, under whom he had studied in his youth. "Athens, which till then had been looked upon as the seat of science, and the capital of the whole world for eloquence, saw at the same time with grief and admiration that this young Roman was going <sup>o</sup> by a new kind of conquest to ravish from them the remains of their ancient glory, and to enrich Italy with the spoils of Greece.

The case will be the same in all ages. Whoever shall aspire to the reputation of being learned, will be obliged to travel, as I may say, a long time among the Greeks. Greece has always been, and always will be, the source of good taste. 'Tis from thence we must derive every branch of our knowledge, if we will take it from the original. Eloquence, poetry, history, philosophy, and physicks, were all formed, and most of them carried to perfection in Greece; and 'tis thither we must go in our search after them.

There is but one thing to be objected to what I have urged, which is, that the advantage we have of

<sup>a</sup> Plut. in the life of Cicero.

<sup>o</sup> Caesar said of Tully, Non solum principem atque inventorem copiarum fuisse, sed etiam bene meritum de populi Romani nomine

& dignitate. Quo enim uno vincebamus à victa Græcia, adds Brutus, id aut ereptum illis est, aut certè nobis cum illis communicatum. Brut. n. 254.

translations enables us to dispense with the originals. But I do not think this answer can satisfy any reasonable man.

For first, as to taste, there is no version, at least no Latin one, that gives all the graces and delicacy of the Greek authors. Nor indeed is it possible, especially in a long work, that a translator should transfuse all the beauties of his author into his own performance; and thus we constantly find abundance of beautiful thoughts languid, maimed, and disfigured in works of this nature. Such copies, void of all life and spirit, are no more like their originals, than a skeleton is like a living man.

Homer himself, who is so judicious, harmonious, and sublime, becomes childish, insipid, and insupportably low; when turned into Latin word for word, as <sup>p</sup> St. Jerom has rightly observed. We need but open the book to be convinced of it; and I shall give but one or two instances.

Longinus, in his treatise of the sublime, to shew how much the poet, in describing the character of an hero, is an hero himself, produces the passage of the Iliad, where Ajax, in despair of signalizing his courage amidst the thick darkness, which on a sudden had overspread the whole army of the Greeks, cries out for day, that at least he might die in a manner becoming the greatness of his mind.

ἦ Ζεῦ πάτερ ἄλλα σὺ ῥῦσαι ὑπ' ἥeros νῆας Ἀχαιῶν.  
Ποίησον δ' αἶθρην, δὲς δ' ὀφθαλμοῖσιν ἰδέσθαι.  
Ἐν δὲ φάει καὶ ἔλυσσον, ἐπεὶ νῦτοι εὐαδὲν ἔτας.

——Lord of earth and air,  
Oh King! oh Father! hear my humble pray'r:  
Dispel this cloud, the light of heav'n restore;  
Give me to see, and Ajax asks no more:

ῥ Quod si cui non videatur linguarum gratiam interpretatione mutari, Homerum ad verbum exprimat in Latinum. Plus aliquid dicam: eundem in sua lingua profæ

verbis interpreteretur. Videbit ordinem ridiculum, & poetam coquentissimum vix loquentem. S. Hieron. Præfat. Chronic.

<sup>q</sup> Iliad. lib. xvii. ver. 645.

If Greece must perish, we thy will obey,  
But let us perish in the face of day. POPE.

*Jupiter pater, sed tu libera a caligne filios Achivo-  
rum, facque serenitatem, daque oculis videre: inque lu-  
ce etiam perde (nos) quandoquidem tibi placuit ita.*

Do we find ourselves much affected by this version?  
That of M. Despreaux is far different;

Grand Dieu, chasse le nuit qui nous couvre les yeux,  
Et combats contre nous à la clarté des cieux.

And yet here the last verse does not give all the  
beauty and force of the Greek, *ἢ δὲ φάει καὶ ὀλεσσοῦν*.  
It does not say, *Fight against us*, but *destroy us, if it  
be your pleasure, provided it be in open day*. Ajax was  
not afraid of dying, provided he could die in a glorious  
manner, in signalizing himself by some great action.

The same Longinus, among other instances of the  
sublime, in which, as he observes, Homer principally  
excelled, quotes this passage of the Iliad, 'where the  
poet describes the battle of the Gods:

L'enfer s'emeut au bruit de Neptune en furie.  
Pluton sort de son trône, il palit, il s'écrie:  
Il a peur que ce Dieu, dans cet affreux séjour,  
D'un coup de son trident ne fasse entrer le jour,  
Et par le centre ouvert de la terre ébranlée,  
Ne fasse voir du styx la rive désolée:  
Ne découvre aux vivans cet empire odieux,  
Abhorré des mortels, & craint même des dieux.

I question whether Homer himself would disapprove  
of verses so harmonious and grand. But what would  
he think of the following translation, which notwith-  
ing is very exact?

Timuit vero subtus rex inferorum Pluto.  
Territus autem ex throno defiluit, & clamavit, ne  
ei desuper  
Terram rescinderet Neptunus quassator terræ,

<sup>r</sup> Lib. xx. ver. 61. See page 353.



Domus autem (ipſius) mortalibus & immortalibus  
apparerent,  
Horrendæ, ſqualidæ, quaſque horrent dii etiam.

Would one think it was the ſame man that was ſpeaking, and that Homer could be ſo different from himſelf? Would Longinus, upon reading this verſion, have cried out in the manner he has done? “ See, my  
“ dear Terentianus, earth opened to its centre, hell  
“ ready to diſcloſe itſelf, and the whole machine of  
“ the world upon the point of being overturned and  
“ deſtroyed; to ſhew that in this combat heaven and  
“ hell, things mortal and immortal, were all en-  
“ gaged as well as the gods, and nature itſelf in dan-  
“ ger.”

Let us now take a view of ſome plainer paſſage in proſe, where the Latin does not expreſs the Greek as it ſhould do. ‘ St. Chryſoſtom, in one of his homilies to the people of Antioch, obſerves, that it is the peculiar effect of God’s goodneſs to annex certain pleaſures to neceſſity and toil, which often the rich cannot purchaſe with all their ſilver and gold. After having mentioned eating and drinking, which are moſt grateful to the hungry and thirſty, he goes on, “ A rich  
“ man ſtretched upon a bed of down, ſhall ſeek for reſt,  
“ but in vain; ſleep ſeems to fly from him, and re-  
“ fuſes to cloſe his eye-lids in the ſtilleſt night. Where-  
“ as the poor, who has laboured all the day, no ſooner  
“ throws his wearied limbs upon the bed, than he  
“ ſinks into a ſweet and gentle ſleep; a ſleep that’s  
“ ſound and uninterrupted, the juſt recompence of  
“ his long toil;” ἀβροὺν, καὶ ἡδύν, καὶ γνῆσιον τὸν ὕπνον ἐπι-  
λαμβάνει. Theſe words are thus tranſlated in the Latin,  
*Integrum, & ſuavem, & legitimum ſomnum ſuſcipit.* I  
know not whether I am in the wrong, but in my o-  
pinion there is a great beauty and a peculiar energy in  
the word ἀβροὺς, which is not eaſily to be expreſſed in  
our language. It ſignifies, *Denſus, ſtipatus, acervu-  
tim congeſtus, derepente & uno velut icſtu totus ingruens.*

ſ Hom. 2. ad pop. Antioch.

The

The poor man's sleep does not come slowly on, nor stand in need of art and machines to procure it: 'Tis St. Chrysostom's term for the rich, πολλὰ μηχανώμενοι; 'tis speedy, close and compact, and, as we say, all of a piece. There's no time lost for it, all is employed. Cares, uneasinesses, and indigestion disturb him not a moment. Now does the word *integer*, which the Latin version has instead of *densus*, *stipatus*, give the sense of the Greek, or express the beauty of the thought?

But though we should confine ourselves only to facts related by the ancients, and thoughts barely rendered with fidelity and exactness, are we sure of always meeting with this advantage in the translations? To how great absurdities should we be exposed, were we to quote the Greek authors, upon the credit of the most considerable printers or translators?

There are numberless mistakes of the press, which a very slight acquaintance with the Greek tongue would soon enable us to correct. ' A translation of Ælian, in a passage of his *Variæ Historiæ*, where he is drawing the character of the most eminent men in Greece, makes him say, that they were all great liars; *Omnium Græcorum clarissimi præstantissimique viri per totam vitam in extrema MENDACITATE versati sunt*. Where we should read *mendicitate*, πενίτιαι. " Another version makes Aristotle say, that the manners of the father and mother are a rule of physiognomy whereby to judge of their children. *Quidam autem ex moribus a parentibus, &c.* for *ex moribus apparentibus*, Ἐκ τῶν ἐπιφανομένων ἡθῶν. What sense can we put upon this passage in Plato's dialogue, call'd *Io*? " *Musa MINIME afflatus ipsa facit. Per hos MINIME afflatus alii afflantur. Boni poetæ non ex arte, sed MINIME afflati pulchra poemata dicunt.* The Greek word εὐθεος, which signifies *numine afflatus*, shews that the compo-

<sup>t</sup> Ed. Basil. an. 1555. p. 431. 1629. p. 1169.

<sup>u</sup> Arist. de phys. ed. Paris <sup>w</sup> Edit. Lat. Basil. an. 1661.

sitor had *numine* in his copy, for which he has thrice put *minime*.

The knowledge of the Greek syntax would prevent other faults. This verse in Homer, \* *Αἰτὰρ ἐγὼ γε λίσσομαι Ἀχιλλῆϊ μεδέμεν χόλον*, is thus translated in the Latin, *Sed ego precabor Achillem deponere iram*. Yet it is certain Ἀχιλλῆϊ is not governed by λίσσομαι, which always requires an accusative, but relates to μεδέμεν χόλον. *At ego supplex rogo te, ut in gratiam Achillis dimittas iram*; or rather, *ut iram contra Achillem tuam dimittas*.

But these faults are too nice; we may find still grosser. What † F. Vavassour the Jesuit charges upon his friend F. Rapin of the same society is scarce credible. The latter, in his ‡ reflections upon Aristotle's poetry, tells us this story concerning Homer. Speaking of a passage in the first book of the Iliad, " 'Twas  
" from this original, says he, that Euphranor of old  
" formed his idea for painting the image of Jupiter.  
" For, to succeed the better in it, he went to Athens  
" to consult a professor, who read Homer to his scholars, and upon the description of a Jupiter with  
" black brows, a front covered with clouds, and an  
" head surrounded with all that is most terribly majestic, the painter drew a picture, which was afterwards the admiration of his age, as writes Appian the grammarian." § Eustathius, from whom this story is taken, says that the painter left the professor, full of the idea which the explication of this passage of Homer had raised in his mind, and immediately traced out the image of Jupiter, *Καὶ ἀπὼν ἔγραψε. Et egressus pinxit*. Instead of this, F. Rapin changes the participle ἀπὼν into the proper name *Appion*, and explains ἔγραψε by *scripsit*. This mistake has been corrected in a later edition.

\* Iliad. lib. I. ver. 252.

† Att. 28.

‡ In his remarks upon F. Rapin's reflections.

§ Eustath. in Hom. tom. 1. fol. 145.

I cannot imagine why proper names should be so frequently misused by interpreters. The two following verses of Hesiod, quoted by Plutarch in the ninth book of his table talk, quest. 15.

Ἕλληνας δ' ἐγένοντο θεμιστοπόλοι βασιλῆες.  
Δωρὸς τε, Εἰθὸς τε, καὶ Αἰόλος ἵππιόχαρμος.

which signify that *to Hellen were born three sons, all kings, administering justice to the people, namely Dorus, Xuthus, and Æolus a brave horseman*, are thus translated by Amiot,

Les rois des Grecs, Xuthus le Dorien,  
Hippiocharme aussi Æolien.

*The Kings of the Greeks, Xuthus the Dorian, and Hippiocharmes the Æolian*; where we see that of the three brothers he has made but two, and disfigures their names in an astonishing manner.

This mistake puts me in mind of another almost of the same kind, which I remember I have seen in an old translation of Diodorus Siculus, where the Greek word ὀγδοὺς, which signifies the eighth, is translated as the proper name of a king, who, according to the translator, was called *Ogdous*.

M. Boileau, in his remarks upon the critick on Homer and the ancients, points out abundance of such oversights, which his adversary, though in other respects a very estimable writer, had fallen into, through reading the Greek authors only in the Latin translations.

And will any one, who has the least regard for his reputation, venture after this upon quoting any passage from the Greek authors without understanding their language? Or will he not expose himself to adopting the grossest mistakes, if he relies only upon the translators?

This rashness becomes the more dangerous and blameable, when the subject treated of is a matter of religion or doctrine, where often a word, and sometimes even a letter is decisive.

The



<sup>b</sup> The learned interpreter, who has translated St. Chrysostom's homilies upon St. Paul's epistle to the Ephesians, in explaining the following passage, Ἐν τοῖς ἄλλοις καιροῖς ἐδὲ καθαροὶ πολλάκις ὅλεις προσέρχεσθαι ἐν τῷ Πάσχα, καὶ ἢ τί τέλολημένοι ὑμῖν, προσίτε, by taking away a comma, which should be placed after ἐδὲ, gives it a sense directly opposite to St. Chrysostom's meaning. <sup>c</sup> *In aliis temporibus, cum NE mundi quidem sitis, acceditis; in paschate autem, etiamsi aliquod scelus a vobis sit admissum, acceditis:* That is, "At other times, even when you are not clean, you come (to the communion;) and at Easter, though you have committed a considerable crime, you venture also to come." This is scarce sense, and is very different from the meaning of the text, which is, *In aliis temporibus sæpi, cum mundi sitis NON acceditis: in Paschate autem, cum scelus a vobis admissum est, acceditis:* That is, "At other times, though you are prepared, you frequently abstain from communicating; but at Easter you communicate, though after the commission of some crime." 'Tis thus <sup>d</sup> M. Arnaud, doctor of the Sorbonne, renders this passage in his book entitled, *Tradition de l'Eglise sur la penitence & sur la communion*. And we may learn from this instance of what moment it is to consult the originals, and not rely upon the credit of translators.

It must be owned, (and this reflection alone is sufficient to demonstrate the necessity of understanding the Greek tongue) that it is impossible seriously to enter upon the study of divinity without the assistance of that language. Can any one defend the truth against hereticks, without using the arms, which the Greek fathers furnish us with against them? May we not find ourselves absolutely puzzled with a passage in the New Testament, where the meaning of the vulgate, which is sometimes doubtful and uncertain, stands in need of being fixed by the original text? In

<sup>b</sup> Gentianus Hervetus.

<sup>c</sup> Page 180.

<sup>d</sup> Homil. 5. in cap. 1.

a word, are there not abundance of difficulties, which are not to be got over any other way?

The word *προσκυνεῖν*, used by the fathers of the second council of Nice, to signify the worship which might be paid to images, is very different from *λατρεύειν*, which the sacred and ecclesiastical authors confine to the supreme worship and homage due only to God: The first of these words, I say, would not have induced the bishops of France and Germany to have made so violent an opposition in the council of Francfort, if in those ages of ignorance the Greek language had been better known, or they could have read the acts of that council of Nice in the original tongue.

It is disputed among divines, whether during the first seven centuries absolution was immediately given after the confession of such sins as were subject to canonical penance, or not till after the satisfaction was made. And in this question the case of urgent necessity is excluded. The writers in favour of the first opinion, amongst other proofs, produce a passage from the ecclesiastical history of Sozomen<sup>e</sup>, where according both to the versions of Christophorson and Valesius we read, in speaking of the penitentiary of the church of Constantinople, that after having imposed penance upon those who had confessed, he gave them absolution, and charged them to perform the penance afterwards. *Ab-solvebat confitentes a se ipsis pœnas criminum exacturos*. But the Greek participle, which is in the aorist, decides the question, and shews that he did not give absolution, till after penance had been performed; *Ἀπέλυε, παρὰ σφῶν αὐτῶν τὴν δίκην εἰσπραξαμένους*; *dimittebat cum a se ipsis meritas pœnas exegissent*. 'Tis thus the learned father Petavius translates this passage, in his notes upon St. Epiphanius<sup>f</sup>, and Valesius is obliged in his remarks to substitute the future *εἰσπραξομένους* for the aorist, without any reason brought to authorize the alteration. Without knowing the Greek tongue, how should we get over such difficulties as these?

<sup>e</sup> Lib. 7. cap. 16.

<sup>f</sup> Ad hæres. 59. p. 241.

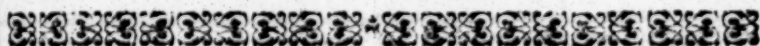
The different interpretation of certain Greek words, in the decree of the council of Florence for the reunion of the Greek and Latin churches, has occasioned likewise a very famous dispute. After mentioning the Pope's prerogatives, and saying that he has received a full power from Jesus Christ, the council adds, Καθ' ὃν τρόπον καὶ ἐν τοῖς πρακτικοῖς τῶν οἰκουμενικῶν συνόδων, καὶ ἐν τοῖς ἱεροῖς κανόσι διαλαμβάνεται. The difficulty lies in knowing, whether the first words καθ' ὃν τρόπον restrains the Pope's power to the limits expressed in the councils and sacred canons, as the Greeks understood them, and the church of France still understands them; or whether they only confirm the Pope's prerogatives by the authority of the councils and sacred canons; in short, whether they should be translated. *QUÆMADMODUM ETIAM in gestis œcumenicorum Conciliorum & in sacris Canonibus continetur*; or, as <sup>f</sup> M. de Launoy has translated them, *JUXTA EUM MODUM, qui & in gestis œcumenicorum Conciliorum & in sacris Canonibus continetur*. 'Tis very unbecoming a divine to stop short in such questions as these, for want of having spent some time in studying the Greek tongue.

I have been somewhat large upon this article, as I thought it of very great moment both to masters and scholars. The generality of fathers look upon the time as absolutely lost, which their children are obliged to spend in this study, and are very willing to spare them the pains which they think equally troublesome and useless. They too learnt Greek, they say, when they were boys, but have retained nothing of it. This is the common language, which shews plain enough that it was not a great deal which they have forgot. 'Tis the duty of professors to strive against this bad taste, which is grown very prevalent, and to use their utmost efforts in withstanding the force of a torrent, which has already almost bore down all before it. To

<sup>f</sup> Epist. Laun. Edit. Anglic. p. 295.

this end they should be thoroughly convinced, that the care they take in teaching this language is an essential part of their duty. In short, the university should look upon themselves as responsible to the publick for this precious depositum entrusted to them, and as charged with preserving a glory to France, of which neighbouring nations seem inclined to deprive us. And happily the King's bounty, which has made the university independent of the caprice of parents, by securing to it an handsom revenue out of the post-office, which is its ancient patrimony, has thereby enabled it more than ever to make the study of languages and sciences flourish.

Admitting then the study of the Greek tongue to be both useful and necessary, we are now to enquire into the proper method of instructing boys in it.



## ARTICLE the SECOND.

*Of the Method to be taken in teaching the Greek Tongue.*

**B**EFORE I lay down any rule upon this subject, I think it proper to inform such as are desirous of learning Greek, that it is the easiest and shortest of all the studies that are taught at school, the most sure of success, and where I have seldom observed any to fail, who have given their minds to it. What usually discourages both masters and scholars, is a notion that the attempt is very long, and very laborious. But the experience of the contrary ought to have removed this prejudice. One single hour, daily set apart for this purpose, is enough to give youth of a tolerable capacity a competent knowledge of this language, before they leave school. We see in several schools, boys, that are learning rhetorick, able to give



give an account, some of them of a considerable number of Demosthenes's orations, others of five or six of Plutarch's lives, others of Homer's Iliad or Odyssees, and sometimes of both together. And when once they are advanced so far, there's no Greek author they need be afraid of reading.

The custom of several colleges in placing the whole of this study in the making of Greek exercises, has doubtless occasioned the almost general distaste and aversion for Greek which formerly prevailed. The university is very sensible, that as the use of that tongue is now reduced to the understanding of authors, without our having scarce ever an occasion to write or speak it, the boys should principally apply themselves to translation.

The first care of the master is to teach them to read Greek well, to accustom them directly to the pronunciation always used by the university, and so earnestly recommended by the learned. I mean that which teaches them to pronounce as they write, and does not lay them under a necessity of taking in the assistance of the eyes as well as ears, to understand what others read.

When they have made some little progress, they should be taught to write Greek neatly and correctly, to distinguish the different figures of the letters, syllables, their connexions, and abbreviations; and to this end the most beautiful editions should be set before them, and if there was opportunity they should be allowed a sight of the ancient manuscripts in the libraries, which sometimes surpass the most finished printed copies in beauty. This may be done by way of diversion, and will be of great advantage afterwards. I have seen young persons take a pleasure in it, which has been followed with admirable success.

When they have learnt to read tolerably well, they must be taught the grammar. This should be short, clear, and in their own tongue, as designed for children who have made no great progress in the Latin.

That

That which is used in most of the schools of the university is a very good one. I could only wish that it was printed in larger and better characters. A beautiful edition, which strikes the eye, wins upon the mind, and by that innocent charm invites to the reading of it. Masters will easily distinguish what part of the grammar should first be taught, and what reserved for riper years.

They cannot too much insist in the first setting out upon the rudiments, the declensions, and conjugations. Children should be broke by use to the formation of tenses, and should rehearse them sometimes as they stand in their natural order, and sometimes by tracing them backward; and should always give a reason of the different changes in them, with the application of the rules.

If they are not very young, and have made some progress in the Latin, this exercise cannot take up above two or three months time; after which they may be taught to explain St. Luke's gospel, but must proceed at first by very slow degrees, and be kept long to a frequent repetition of the rudiments. If they are put into Greek in the sixth (or lowest) class, as I think they conveniently may, that first year should be wholly set aside for teaching them the rudiments, except that towards the end of the year they may be made to explain some fables of Æsop, by way of encouragement. The same method should be continued in the fifth class, and they should be made often to repeat what they had learnt in the sixth, but with some additional variety to prevent disgust. And half an hour every day employed upon this study I think will be enough for the two first years.

When thus instructed, they will find no difficulty in explaining St. Luke's Gospel, or the Acts of the Apostles, in whole or in part, by that time they enter into the fourth class. And some dialogues of Lucian, and certain select passages taken either from Herodotus or Xenophon's *Cyropædia*, with some pieces of *Iso-*crates, will find a place in the third. As

As the difficulty of the Greek tongue consists principally in the multitude of words it abounds with, and which it requires only a memory to retain, that boys seldom want, 'tis a very good method to make them learn the Greek roots put into French verse, and to make them quote them at every word they see. This book may be divided into two parts, the first to be learnt in the fourth class, and the other in the third, and the whole to be repeated in the second and first. This exercise, which will not be very burdensome, will make the understanding of authors surprizingly easy to them, and supply the place of a long habit, which requires a great deal of time and pains. And it must be remembered, as they go along, to point out to them the etymologies of the Latin and French words, that are derived from the Greek.

In the second class they may be put upon reading some books of Homer, or certain extracts from Plutarch's lives. I should rather incline to Homer, not only as he is more easy and best suited to the capacity of the boys, but as it is proper at this time to give them a taste of the Greek poetry, and some notion of so ancient and excellent a poet; and it does not seem reasonable, as they have Virgil before them in almost every class, the original from whence he has drawn his most considerable beauties, should remain unknown to them. All that there is to fear, is, lest the boys being puzzled at first with the novelty of the language and dialects, and more sensible of the difficulties than the beauties of the poet, should take up a distaste for him and despise him, which in point of study I should think a great misfortune. But this evil may easily be prevented by the skill and prudence of the master.

Plutarch's lives may usefully and agreeably employ the most studious in rhetoric. They have a peculiar right to the orations of Demosthenes, the most perfect master in his art. And in this class we may endeavour to improve their taste, by laying before them  
select

select passages from some other Greek writers of antiquity, as well orators, as historians or poets.

Such as have made some progress in this language, should not absolutely lay aside the study of it during their course of philosophy, but should set apart some time peculiarly to it. And indeed what notion can they have of Aristotle, or of Plato, the most valuable of the ancient philosophers, unless they acquire it in this class? Besides, so long an interruption would make them forget a part of what they had learnt; as is the case with regard to all languages, when totally neglected.

I must own (for in all cases we should be sincere) there is one great obstacle in the classes to the progress which boys might make in the knowledge of the Greek tongue. If a master was allowed to follow his own inclination and desire, he would go on apace with some of the scholars who have a greater capacity and eagerness for their studies than the rest of the class; but then all the rest would lag behind, and not be able to keep up with them in the race. The master therefore, who knows what he owes to them all, is under a necessity of taking a kind of middle course, which is suited, as much as may be, to the different genius's of his scholars. This is a rule which should be inviolably observed by all persons whatsoever, who have the direction of others. A guide, <sup>or</sup> shepherd, preceptor, and spiritual pastor, ought all to conform to it. Private persons may suffer by it, but the publick is the gainer; and it would be to subvert all order to act otherwise.

Is there then no remedy for this inconvenience? I know that in some colleges of the university, the professors, zealous for the progress of their scholars,

<sup>1</sup> . . . . . My Lord knoweth that the children are tender, and the flocks and herds with young are with me, and if men should over-drive them one day, all the flock will die. . . . I will lead on softly, according as the cattle that goeth before me, and the children be able to endure. Gen. xxxiii. 13, 14.

keep



keep with them after the school hours those who are so inclined, and thereby put them forward without hindering the rest. But I dare not propose an example of such perfection, which in my opinion is rather to be admired than followed, and may be prejudicial to the health of the professors, which they should be very careful of, though without making themselves slaves to it.

I have seen another way practised with success, though not without its inconveniencies (for that is not to be expected) but it has also great advantages. The first quarter of an hour in the class is taken up in saying of lessons, and immediately after that Greek is explained for half an hour to the body of the class. During this time the best scholars have continued in their chamber, where a private master, who was not tied down by the difference of age and capacity, gave them instructions in proportion to their abilities. This method was taken only with the pensioners, who boarded in the college; but some of the town boys might have been included. And by this means I have known several make a considerable progress in a very little time.

The order of the classes, which I could not break through, has carried me a little from my subject: But I shall now return to it.

As the Greek tongue has a much greater conformity with ours, both as to turn and phrase, than with the Latin, learned persons have been of opinion, that it would be most proper for the boys to translate Greek into French. The custom of turning Greek into Latin word for word, may have also its advantage, at least with beginners. But they should never be allowed interlineary interpretations, which are of no other use than to accustom the mind to indolence and neglect, by presenting the work already done, and leaving nothing to pains or reflection. I question whether it would not be of advantage, to give them only the pure Greek text. For then, if any difficulty

ty offered, they would be obliged to try of themselves to surmount it ; whereas, if there is a version on the side, the mind being naturally disposed to be idle, the eyes, as holding intelligence with it, strait turn thither, to spare it from taking pains. This is usual even with persons of a more advanced age, and experience shews us but too convincingly how very difficult it is to resist this temptation.

It may be asked, whether it is most proper for the boys to prepare themselves for their lessons before they come to school, by looking out the words whose meaning they do not know ; or whether the master, after having explained the text to them, may content himself with making them give an account of what he has said to them. For my own part, without condemning those who differ from me, I should prefer the latter method for the first years, as the other in my opinion induces a great loss of time, of which one cannot be too sparing at an age when every moment is precious. But afterwards it may not be amiss, that they come into the class prepared for what is to be explained to them. When they are in the higher classes, as in rhetorick, 'tis an excellent method with respect to those who are of capacity for it, and who are made to take pains in private after the manner I have mentioned, to accustom them to get their lessons by themselves, and after certain days to lay before their masters such difficulties, as they have met with. By this means they become more attentive to what they are upon, they are obliged to exercise their understandings, and insensibly led on to what should be the end of their instructions, the being able to study alone, and without assistance.

I have observed, that the university was in the right to substitute the explication of Greek authors in the place of making themes ; but I did not mean that I would have composition to be wholly set aside. It has its advantages, which should not be neglected. It makes the boys more exact, obliges them to an application

cation of their rules, accustoms them to write correctly, makes them better acquainted with the Greek, and gives them a more thorough insight into the genius of the language. They should therefore in the third and following classes from time to time be put upon this exercise, and to this end should learn the rules of syntax peculiar to this language, which are very few.

They should likewise have some knowledge of accents. For though they are of modern institution, and were not used by the old Greeks, as may be proved from inscriptions, and the most ancient manuscripts, they are notwithstanding of great advantage in the explication of authors, the accent alone often distinguishing the different tenses of verbs, and the different signification of words. But care must be taken in the pronunciation not to confound the accent with quantity; for this would entirely spoil the harmony, which notwithstanding makes one of the principal beauties of this language. The accent points out to us when to raise or lower the voice; and quantity to stop more or less upon the syllables. A little attention and exactness at first would render this manner of pronunciation easy. The knowledge of the accents is not a matter of great labour, and is often too much neglected, even by the learned.

I should not forget to take notice, that it is very useful to make the boys get by heart certain select passages out of the Greek authors, and especially the poets. What I have already related of a young gentleman of quality, who, upon leaving school could repeat all Homer entirely, shews us that this custom was formerly much practised in the university. To sum up all in a few words, I would have the eyes, the ears, the tongue, the hand, the memory, the understanding, be all employed in leading youth to the knowledge of Greek.

When they begin to be a little acquainted with it by the reading of authors, they must be made to observe

serve carefully the phrase, the turn, and genius, the harmony of the cadence, and above all, the admirable copiousness of this language, which by the derivation and composition of words multiplies itself almost *in infinitum*, and gives a prodigious variety to discourse. 'Tis an advantage peculiar to it, and which I think was never disputed by any body but Tully. <sup>h</sup> That Roman, who was fond of his own tongue to a degree of jealousy, takes pains in several passages of his works to cry it up beyond the Greek, even for the abundance and richness of expressions, and pretends, against evidence and the common opinion of all the learned of his time, that the Latin tongue is not only not inferior, but far superior to the Greek in this point. The proof he brings for it is this, that the Greeks have but one word, namely *πόνος*, to signify both *labor* and *dolor*, which are two things very different; as though they had not *ὀδύνη*, *λύπη*, *ᾠδὴς*, *ἄχος*, and a great many more, to express *dolor*. He omits not however, after such a proof, to insult Greece with a tone of raillery, as though the point had been absolutely gained; so apt are we to be blinded by passion and prejudice! <sup>i</sup> *O verborum inops interdum*, says he, *quibus abundare te semper putas, Græcia!*

<sup>k</sup> Quintilian is more sincere. In a chapter, where his subject induces him to draw a kind of parallel between the two tongues upon the occasion of Atticism, he does not scruple to make the Latin tongue equal to the Greek in all the other parts of eloquence, but durst not even urge the comparison in point of expressiveness.

<sup>h</sup> Ita sentio, & saepe differui, Latnam linguam non modò non inopem, ut vulgò putarent, sed locupletiorẽ etiam esse quàm Græcam. Lib. 1. de fin. bon. & mal. n. 10.

Sæpe diximus, & quidem cum aliqua querela, non Græcorum modò, sed etiam eorum qui se Græcos magis quàm nostros haberi volunt, nos non modò non vinci

à Græcis verborum copia, sed esse in ea etiam superiores. Ibid. lib. 3. n. 5.

<sup>i</sup> Tustul. Quæst. lib. 2. n. 85.

<sup>k</sup> Latina mihi facundia, ut inventionẽ, dispositionẽ, consilio, cæterisque hujus generis artibus similis Græcæ, ac prorsus discipula ejus videtur: ita circa rationem eloquendi vix habere imitationis locum. Quintil. l. 12. c. 10.



He observes first, that the Latin has a much harsher sound, and gives several reasons for it, of which I shall here only produce a few. It wants certain letters, <sup>1</sup> as the *upsilon* and *zeta*, which are extremely soft, and according to Quintilian diffuse a kind of cheerfulness in discourse, when borrowed to express the Greek words, as in <sup>m</sup> *Zephyri*, *Zopyri*, whereas the Latin letters would form a heavy and gross noise. The sixth letter of the Latin alphabet F, is <sup>n</sup> rather a rough kind of blowing, than an articulate sound. The same may be said of the *v* consonant, (*servus*) instead of which he would substitute the *Æolick digamma*.  
 ° The Latins end many of their words with an *m*, which is a kind of bellowing letter, and is never final among the Greeks, who, instead of using it, use a *nu*, which is a letter of a very clear and distinct sound, especially at the end of a word, where it is seldom found in Latin.

Quintilian then passes on to a greater inconvenience of the Latin tongue, <sup>p</sup> which is the want of words

<sup>1</sup> It appears from this passage of Quintilian, that the *upsilon* of the Greeks had a middle sound between the *u* and the *i* of the Latins, and that it answered to our French *u*, *Usage*, *Utile*, or as we pronounce it in the Latin words, *Dominus*, *Lumen*. But the *u* of the Latins formerly answered to the *ou* of the French, and the *u* of the Greeks, *Dominous*, *Loumen*. This may be clearly proved from examples. When the Romans had a Greek name to write in Latin characters, they never made use of any other than the simple *u*. *Ἐπίκουρος* Epicurus, *Πηλούσιον*, Pelusium, Bucephalus, Arethusa, Plutarchus, &c. On the other hand, as often as the Greeks wrote a Roman name in Greek letters, they always expressed the *u* simple of the Latins by *υ*. *Τούλλιος*, *Λούκουλλος*, The rule is constant; nor could it be otherwise. For the diphthong *ou* is never found in Latin, the single *u* supplying its place. And

when the Latins had a mind to express the sound of the *u* French, they made use of the Greek *upsilon*, as in *Zephyrus*, *Sylla*, *Papyrius*, *Tympanum*.

<sup>m</sup> Quod cum contingit, nescio quomodo velut hilarior procius tenidet oratio, ut in *Zephyris*, *Zopyrisque*; quæ si nostris literis scribantur, sordidum quiddam & barbarum efficiunt. Quintil. l. 12. c. 10.

<sup>n</sup> Penè non humana voce, vel omnino non voce potius, inter delicta crimina dentium efflanda est. Ibid.

° Pleraque nos illa quasi mugiente litera claudimus, M, quæ multum Græcè verbum cadit. At illa v. jucundam, & in fine præcipue quasi tinnientem, illius loco ponunt, quæ est apud nos rarissima in clausulis. Ibid.

<sup>p</sup> His illa potentiora, quod res plurimæ carent appellationibus, ut eas necesse sit transferre, aut circumire. Ibid.

to express a great many things, which cannot otherwise be explained than by the assistance of a metaphor or circumlocution; and <sup>a</sup> Tully himself, notwithstanding his prejudice, is forced to allow it. Even in such matters as fell under a particular denomination, the language was so defective as to oblige them often to have recourse to the same terms, and fall into frequent repetitions; <sup>r</sup> whereas the Greeks have not only a plenty of words, but idioms very different from one another.

It is not with these idioms or dialects of the Greek language, as with the different jargons that are customary in several provinces of France, and are no other than a gross and corrupt way of speaking, and do not deserve to be called a language. Every dialect was a perfect language in its kind, which took place among certain people, and had its peculiar rules and beauties; and which we see were equally used by excellent authors, both in prose, and verse, and often were blended all together, yet so as to have one constantly prevailing above the rest in every author. And from hence result that variety and copiousness of turns and expressions, which are so much admired in the Greek language, and are not to be met with in any other.

Amongst these different idioms <sup>r</sup> Atticism, which was properly the language of the Athenians, had infinitely the advantage above all the rest. 'Twas a taste in a manner natural to the climate, and reached no farther. Athens was the only city in Greece, where even the common people <sup>r</sup> had those nice and

<sup>a</sup> Equidem soleo etiam, quod uno Græci, si aliter non possum, idem pluribus verbis exponere. De fin. bon. & mal. lib. 3. n. 15.

<sup>r</sup> Etiam in iis quæ denominata sunt, summa paupertas in eadem nos frequentissimè revolvit: at illis non verborum modò, sed linguarum etiam inter se differentium copia est. Quintil. l. 12. c. 10.

<sup>f</sup> Qualis apud Græcos Atticismos

ille redolens Athenarum proprium saporem. Ibid. l. 6. c. 4.

Quid est quòd in iis demum Atticum saporem putent? Ibi demum thymum redolere dicant? . . . . Æschines intulit eò studia Athenarum, quæ, velut fata quædam coelo terræque degemerant, saporem illum Atticum peregrino miscuerunt. Ibid. l. 12. c. 10.

<sup>r</sup> Cic. Orat. n. 27.

delicate ears Tully speaks of, *Atticorum aures teretes & religiosæ*, so as to be able to find out by a phrase, an expression, or even the sound of the voice, whether the speaker was a stranger or no; <sup>u</sup> as in the instance of Theophrastus, which made the orators so scrupulously careful not to let the least word fall from them, which might offend an audience so hard to please.

It is very necessary to make the boys observe, whilst they read the Greek authors, as much as possible what this Atticism was, of which the ancients so frequently speak, and is more easily to be conceived than defined. Tully very justly takes notice, that it is not confined to any one species of eloquence. 'Tis true, it is often seen in the simple kind, where its proper character is to express the most common and trifling things, with a plainness, grace, beauty, and delicacy, that are inimitable in any other language. From whence it comes to pass, as <sup>w</sup> Quintilian has observed, that the Greek comedy is infinitely superior to the Latin, as the language is not capable of that grace and elegance, which the Greeks themselves cannot transfer into any other dialect. And thus how delicate soever Terence may appear to us, he still falls far short of the elegance and beauty of Aristophanes.

However it must be remembered that Atticism suits as well with the sublime, as the simple and common way of writing. <sup>x</sup> The style of Demosthenes is per-

<sup>u</sup> Tineam Granius obruebat nescio quo sapore vernaculo: ut ego jam non mirer illud Theophrasto accidisse, quod dicitur, cum percontaretur ex ancilla quadam, quanti aliquid venderet, & respondisset illa, atque addidisset, *HOSPES*, non pote minoris: tulisse eum molestè, se non effugere hospitis speciem, cum atatem ageret Athenis, optimèque loqueretur. Omnino (sicut opinor) in nostris est quidam urbanorum, sicut ille Atticorum, sonus. Cic. in Brut. n. 172.

Quomodo & illa Attica anus Theophrastum, hominem alioqui disertissimum, annotata unius as-

fectione verbi, hospitem dixit: nec alio se id deprehendisse interrogata respondit, quàm quò nimis um Atticè loqueretur. Quintil. l. 8. c. 1.

<sup>w</sup> In comœdia maximè claudicamus. . . . Vix levem consequimur umbram, ad-ò ut mihi sermo ipse Romanus non recipere videatur illam solis concessam Atticis venerem, quando eam ne Græci quidem in alio genere linguæ obtinuerint. Ibid. l. 10. c. 1.

<sup>x</sup> Quo ne Athenas quidem ipsas, (says Cicero) magis credo fuisse Atticas. Orat. n. 27.

fectly

fectly Attick, as is that of Plato his master, and yet nothing can be more strong and lofty. <sup>y</sup> And the same may be said of Pericles, whose eloquence notwithstanding is constantly compared to thunder and lightning. But with this character of force and grandeur, they had all an additional sweetness and charm, which was properly the effect of Atticism.

We may therefore apply this term to a discourse, where all is natural and smooth, nothing affected, and yet every thing pleases; where great and small things are expressed with an equal, though different grace; <sup>z</sup> where the taste however is heightened by a certain salt, a secret seasoning, which leaves nothing insipid, but discovering itself every where to the reader or hearer, augments his curiosity, and, as I may say, excites his thirst; and to sum up all in a word, where every thing is well expressed; according to Cicero's short definition; <sup>a</sup> *Ut bene dicere, id sit Attice dicere.*

<sup>b</sup> 'Twas upon this model the Roman urbanity was formed, which disallowed of every thing rough, offensive, or of a foreign taste, either in the thought, expression, or manner of pronouncing; so that it less consisted in the beauty of each particular phrase, than in the air of the discourse, and the elegance of the

<sup>y</sup> Si solum illud est Atticum (eleganter enucleatèque dicere) ne Pericles quidem dixit Atticè. Qui si tenui genere uteretur, nunquam ab Aristophane poeta fulgurare, tonare, permiscere Græciam dictus esset. Cic. Orat. n. 29.

Quid Pericles? . . . cujus in labris veteres Comici . . . leporem habitasse dixerunt, tantamque in eo vim fuisse, ut in eorum mentibus, qui audissent, quasi aculeos quosdam relinqueret. 3. de Orat. n. 138.

<sup>z</sup> Velut simplex orationis condimentum, quod sentitur latente judicio velut palato, excitarque & à tædio defendit orationem. Sanè tamen, ut sal in cibis paulò libera-

lius aspersus, si tamen non sit, immodicus, affert aliquid propriæ voluptatis: ita hi quoque in dicendo sales habent quiddam quod nobis faciat audiendi sitim. Quintil. l. 6. c. 4.

<sup>a</sup> De opt. gen. orat. n. 13.

<sup>b</sup> Nam meo quidem judicio illa est urbanitas, in qua nihil absonum, nihil agreste, nihil inconditum, nihil peregrinum, neque sensû, neque verbis, neque ore gestive possit deprehendi: ut non tam sit in singulis dictis, quàm in toto colore dicendi: qualis apud Græcos Atticifimos ille redolens Athenarum proprium saporem. Quintil. l. 6. c. 4.



whole, which was peculiar to the city of Rome, as Atticism was to Athens.

Tully excelled in this way more than any other person whatsoever ; and I question whether any thing in this kind can be found more perfect than his treatises *De oratore*, especially the dialogues inserted in them, which abound with an inimitable grace of elocution, and, as it were, that flower of politeness, wherein urbanity principally consists.

We have also several performances of this kind in our own tongue, which are in no respect inferior to the ancients ; where every thing is expressed both with spirit and simplicity ; and a nice and delicate raillery seems to have borrowed the language of nature itself ; where the most abstracted questions become plain and evident from the graceful ease in which they appear ; in fine, where subjects merry and serious are equally treated with all the spirit and dignity of which they are capable.

I hope the reader will excuse this small digression upon Atticism, which seems to depart a little from the bounds of grammar, and to fall more naturally within the compass of rhetoric.

There are many other reflections to be made upon the genius, turn, beauty, and copiousness of the Greek tongue, but these I leave to the judgment of the masters. They will find wherewithal to supply what is wanting here out of their own stock ; and the *Methode Grecque*, which has long been in every body's hands, will furnish them with all that can be desired upon this subject.

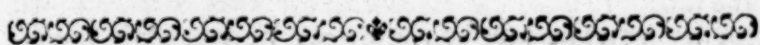


### CHAP. III.

#### *Of studying the Latin Tongue.*

THE study of this language is properly the business of the classes, and in a manner the substance of the

the exercises of the college, where they are taught not only to understand Latin, but to write and talk it. As the first of these three parts is the most essential, and a necessary introduction to the rest, I shall chiefly insist upon this, though without neglecting the other. And in the reflections I have to make upon this subject, I shall observe no other order than that of the studies themselves, beginning with what relates to the first elements of that language; and then running through all the classes, till I come to rhetorick exclusively, which I shall treat separately.



*Of the Method to be taken in teaching Latin.*

THE first question which naturally offers, is to know what method should be taken in teaching the Latin tongue. I think at present 'tis generally enough agreed, that the first rules which are given for the learning of Latin, should be in French; as in every science, every branch of knowledge, it is natural to pass from what is known and clear, to what is unknown and obscure. Every body is sensible, that it is no less absurd and void of reason to give the first precepts of the Latin tongue in Latin, than it would be to do so in teaching Greek, or any other foreign language.

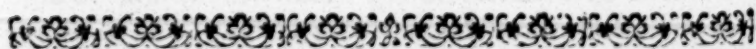
But is it best to begin with the making exercises, or explaining authors? Here lies the great difficulty, and 'tis on this point opinions are divided. And yet if we consult good sense and right reason, it seems natural that the last method should be preferred. For before a person can compose well in Latin, he must be somewhat acquainted with the turn, phrase, and rules of the language, and have also made a considerable collection of words, whose meaning he must understand, and know rightly how to apply them. Now all this cannot be done, but by the application of authors,

who are a kind of living dictionary, and speaking grammar, from whence the meaning and true use of words, phrases, and rules of syntax, are to be learnt by experience.

'Tis true the contrary method has prevailed, and is of long standing; but it does not follow for all that, that we should blindly and without examination give into it. Custom frequently exercises a kind of tyranny over the mind, keeps it in subjection, and hinders it from making use of reason, which in matters of this kind is a surer guide than example, however authorized by time. \* Quintilian owns, that for the twenty years he taught rhetoric, he was obliged publicly to follow the custom he found established in the schools of not explaining authors, and he is not ashamed to confess that he was in the wrong to suffer himself to be carried away with the stream.

The university of Paris has thought fit to depart in other points from the old way of teaching. I wish it was possible to make some trial in this we are upon, that we may learn from experience whether it might not be attended with the same success in the publick, as I know it has had privately in the case of several children.

In the mean while we should be well satisfied with the prudent medium the university follows, in not absolutely giving in to either of these methods, but joining them both together, and so tempering one with another, as to allow more time, even in the first setting out, to the explication of authors, than the making of exercises.



*Of the first Elements of the Latin Tongue.*

**I** Suppose the child to be taught has yet no knowledge at all of the Latin tongue; and am of opinion

\* Quintil. l. 2. c. 5.

that we should begin here in the same manner as in teaching Greek, that is, by making them learn the declensions, conjugations, and most common rules of syntax. And when he is well established in these principles, and has made them familiar to him by frequent repetitions, he must then be put upon explaining some easy author, and proceed at first by slow degrees, ranging all the words exactly in their natural order, and giving an account of every gender, case, number, person, tense, &c. applying all the rules he has seen, and in proportion as he advances taking in new ones and such as are more difficult.

'Tis a necessary piece of advice throughout the whole course of their studies, and more especially so in the present case, to do well whatever is done, to teach thoroughly what is to be taught, to inculcate the principles and rules soundly into the children, and not to be too hasty in making them pass to other matters which are higher and more pleasing, but less proportioned to their strength. <sup>d</sup> A rapid and superficial manner of teaching may please the parents, and be of service to the masters, as it sets their scholars off to more advantage; but instead of bringing them forward, it throws them back considerably, and often prevents their making any progress in their studies.

<sup>e</sup> 'Tis with the first rudiments of the sciences, as with the foundations of a building: If they are not solid and deep, the superstructure will soon tumble. It is better for children to know but a little, if they know it thoroughly and for ever. They will learn fast enough, if they learn well.

At their first setting out, I make no scruple to declare, that they should scarce ever be put upon making of exercises, which serve only to torment the chil-

<sup>d</sup> Quod etiam admonere super-  
vacuum fuerat, nisi ambitiosa festi-  
natione plerique à posterioribus  
inciperent: & dum ostentare dis-  
cipulos circa speciosiora malunt,  
compendio morarentur, Quintil.

l. 1. c. 7.

<sup>e</sup> Quæ (grammatica) nisi ora-  
tori futuro fundamenta fideliter  
jecerit, quidquid superstruxerit,  
corruet. Quint. lib. 1. cap. 5.



dren by a troublesome and useless labour, and to inspire them with a distaste for a study, which usually draws upon them from the generality of masters nothing but blame and correction. For the faults they make in their exercises, being very frequent, and almost inevitable, they must be as frequently corrected for them; whereas the explication and translation of authors, where nothing is to be produced out of their own heads, would spare them a great deal of time, trouble, and punishment.

I have often wished there were some books expressly drawn up in Latin for the use of children upon their first entrance on this study. These compositions should be clear, easy, and agreeable. At first the words should be almost all in their natural order, and the phrases very short. Then the difficulties should insensibly encrease in proportion to the progress the boys might make. Above all care should be taken to introduce examples of all the rules they were to learn. Elegance should not be principally sought after, but clearness. Their business is to learn the Latin words, to accustom themselves to the different constructions peculiar to that language, and to apply the rules of syntax to what they shall be made to read. One might give them some apophthegms of the ancients, some stories taken from holy scripture, as those of Abel, Joseph, Tobias, the Macchabees, and such like. Profane authors might likewise furnish us with some useful supplies. I shall here set down some short instances, which are fit only for the first attempts. In the stories taken from holy scriptures, I think too we should alter such expressions and phrases, as are not met with in Latin authors. Thus in the following history of Tobias, for *in diebus Salmanasar*, I have put *tempore Salmanasar*; and for *in captivitatem positus*, I have put *in captivitatem abductus*. The word *captivus* is not Latin, no more than *consortium*, in the sense it is here taken; instead of the former I have used *exilii sui comitibus*; and for the latter *societatem*.

f A former

<sup>f</sup> A former professor of the university, to whom I communicated my design, has thought fit to draw up a collection of stories of this kind from the holy scripture, for the use of such children as enter upon the study of the Latin tongue, or are in the first classes. I hope the publick will be pleased with this small performance, and that their approbation will induce the author to draw up a second in the same way, but of a different kind, containing moral stories and maxims, taken from ancient authors, and generally expressed in their own words, but free from all difficulties, and adapted to the weakness of young beginners.

<sup>g</sup> This second work has been sent abroad since the first edition of mine, and the approbation of the publick has confirmed my conjectures. And indeed I know of no book, which may be more useful, and at the same time more agreeable to youth. It contains excellent principles of morality, collected with great order and judgment, with very affecting passages of history upon every article. I know some very considerable persons, who acknowledge themselves to have found a great deal of pleasure in reading that little book.

<sup>h</sup> T O B I A S.

*Tobias ex tribu Nephtali captus fuit tempore Salmanasar regis Assyriorum. In captivitatem abductus viam veritatis non deseruit. Omnia bona, quæ habere poterat, quotidie sui exilii comitibus impertiebat. Cum esset junior omnibus, nihil tamen puerile gessit. Denique, cum irent omnes ad vitulos aureos quos Jeroboam rex Israel fecerat, hic solus fugiebat societatem omnium. Pergabat autem ad templum Domini, & ibi adorabat Deum. Hæc & his similia secundum legem Dei puerulus observabat.*

<sup>f</sup> M. Heuzet, formerly professor of the college of Beauvais. the bookseller in Paris.

<sup>h</sup> Tob. cap. i.

<sup>g</sup> They are both sold by Stevens

## EPAMINONDAS.

<sup>i</sup> *Epaminondas, dux clarissimus Thebanorum, unam solum habebat vestem. Itaque quoties eam mittebat ad fullonem, ipse interim cogebatur continere se domi, quod ei vestis altera deesset. In hoc statu rerum, cum ei Persarum rex magnam auri copiam misisset, noluit eam accipere. Si recte judico, celsiore animo fuit is qui aurum recusavit, quam qui obtulit.*

## FILIAE PIETAS IN MATREM.

<sup>k</sup> *Prætor mulierem sanguinis ingenui, damnatam capitali crimine apud tribunal suum, tradidit triumviro necandam in carcere. Is qui custodiæ præerat, misericordia motus, non eum protinus strangulavit. Quin etiam permisit ejus filia ingredi ad matrem, sed postquam explorasset eam diligenter, ne forte cibum aliquem inferret: existimans futurum ut inedia consumeretur. Cum autem jam dies plures effluxissent, miratus quod tam diu viveret, curiosus observata filia animadvertit ejus lacte matrem nutriri. Quæ res tam admirabilis ad Judices perlata remissionem poenæ mulieri impetravit.*  
<sup>l</sup> *Nec tantum matris salus donata filia pietati est, sed ambæ perpetuis alimentis publico sumptu sustentatæ sunt, & carcer ille, extructo ibi pietatis templo, consecratus. Quo non penetrat, aut quid non excogitat pietas, quæ in carcere servandæ genetricis novam rationem invenit? Quid enim tam inusitatum, quid tam inauditum, quam matrem natæ uberibus alitam fuisse? Putaret aliquis hoc contra rerum naturam factum, nisi diligere parentes prima naturæ lex esset.*

I have designedly left a little more difficulty in the last story than the rest; because, in proportion as the children come on in the understanding of Latin, they must be put upon explaining more difficult passages.

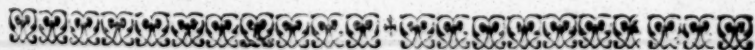
<sup>i</sup> Ex. Æliano, l. 5. c. 5.

<sup>l</sup> Plin. Hist. Nat. l. 7. c. 36.

<sup>k</sup> Ex. Valer. Max. l. 5. c. 4. n. 7.

And I desire all masters who have the care of the education of children before they are admitted into the college, to examine thoroughly without prejudice, and try by experience, whether this manner of instruction is not shorter, easier, and surer, than what is usually followed, in putting them at first upon making exercises. The same rules come over again here, and are frequently repeated to them, but with this difference, that they find the application of them already made in the authors they explain; whereas they are obliged to apply them of themselves in their exercises, which exposes them, as I have already observed, to committing abundance of faults, and the bearing a great deal of chiding and correction. And I cannot help thinking it agreeable to sense and reason, that children thus used to explication for six or nine months, and obliged to give an account of what they explain, either by word of mouth or writing, or rather both ways, will be much more able afterwards to enter upon exercises, and be put, if it is thought proper, into the sixth class.

I must farther advise masters, who are employed in giving children their first instructions, to be very careful to make them read, explain, or repeat their lessons, with a natural tone: I mean such a tone as is used in common conversation, whilst we are talking with a friend, or relating a fact; and then sure it would be very ridiculous to set up the loud cry, which children generally do. I know by experience with what difficulty this fault is to be corrected, and how apt they are always to retain something of it in their pronunciation.



*Of what is to be observed in the Sixth and Fifth Classes.*

**T**H E business of the lower classes, with reference to the attainment of the Latin tongue, consists  
in



in the explaining of authors, the making of exercises, and translation. I have spoke to the last particular in another place, and shall here treat of the two former.



*Of the Explication of Authors.*

**I**T is a just complaint, that we have not authors enough, that are proper for the sixth and fifth classes. Those that are suitable to them, may be reduced to two or three, Phædrus, Cornelius Nepos, and Tully. For I question whether Aurelius Victor and Eutropius should be ranked in this number, as they are only very lifeless abridgments of the Roman history, generally full of a great number of proper names, and chronological dates, which are apt to discourage children upon their first entrance on the study of Latin. It may likewise be doubted whether Tully's epistles are very proper for these classes, as they are somewhat serious, and often obscure and difficult. However, these authors are but three, and are not enough for these two classes, especially as children are supposed to have been somewhat accustomed to the explaining of authors, before they are admitted into the first of them.

This defect, I think, might easily be supplied by selecting out of Tully, Livy, Cæsar, and such other authors, certain passages of history and morality, and modelling them to the children's capacity. Seneca, Pliny, and Valerius Maximus, though less pure, might likewise furnish stories and maxims, which the preparers still may reduce to a clearer and purer style. I shall here give a few instances.

I.

IMPIOS TORQUET CONSCIENTIA.

<sup>m</sup> *Angor & sollicitudo conscientia diu nocturne vexat impios. Non immerito aiebat sapiens, si recludantur*

<sup>m</sup> Cic. l. 1. de Leg. n. 40. Tacit. Annal. l. 6. n. 6.

*tyrannorum*

tyrannorum mentes, posse aspici laniatus & iectus. Ut enim corpora verberibus, ita sævitia & libidine animus dilaceratur . . . Dicitur <sup>n</sup> Nero, postquam matrem Agrippinam interfecit, perfecto demum scelere, magnitudinem ejus intellexisse. Per reliquum noctis modo in tenebris & cubili se occultans, modo præ pavore exurgens, & mentis inops, lucem operiebatur, tanquam exitium alaturam.

## II.

## DAMOCLES.

° Dionysius Tyrannus Syracusanorum, cum omni opum & voluptatum genere abundaret, indicavit, ipse quam parum esse beatus. Nam cum quidam ex ejus assentatoribus Damocles commemoraret in sermone copias ejus, opes, majestatem, rerum abundantiam, magnificentiam ædium regiarum; negaretque unquam beatiorum illo quemquam fuisse: Vis-ne igitur, inquit Damocles, quoniam hæc te vita delectat, ipse eandem degustare, & fortunam experiri meam? Cum se ille cupere dixisset, collocari jussit hominem in aureo lecto, strato pulcherri-  
mis stragulis; abacosque complures ornavit argento auroque cæato. Tum ad mensam eximia forma pueros delectos jussit consistere, eosque ad nutum illius intuentes diligenter ministrare. Aderant unguenta, coronæ: incendebantur odores: mensæ exquisitissimis epulis extruebantur. Fortunatus sibi Damocles videbatur. In hoc medio apparatu fulgentem gladium, e lacunari seta equina appensum, dimitti jussit, ut impenderet illius beati cervicibus. Itaque nec pulchros illos administratores aspiciebat, nec plenum artis argentum: nec manum porrigebat in mensam: jam ipsæ defluebant coronæ. Denique exoravit tyrannum ut abire liceret, quod jam beatus esse nollet. Satis-ne videtur declarasse Dionysius, nihil esse ei beatum, cui semper aliquis terror impendeat?

<sup>n</sup> Tacit. An. l. 14. n. 10.

° E. Tusc. q. l. 5. n. 61, 62.

## III.

## MAGISTRI FALISCORUM PERFIDIA.

<sup>p</sup> *Romani Camillo duce Falerios obsidebant. Mos erat tunc apud Faliscos, ut plures simul pueri unius magistri curæ demandarentur. Principum liberos, qui scientia videbatur præcellere, erudiebat. Is cum in pace instituisset pueros ante urbem lusus exercitationisque causa producere; eo more per belli tempus non intermisso, die quadam eos paulatim solito longius trahendo a porta, in castra Romana ad Camillum perduxit. Ibi scelesto facinori scelestiorem sermonem addidit: Falerios se in manus Romanorum tradidisse, cum eos pueros, quorum parentes in ea civitate principes erant, in eorum potestatem dedidisset. Quæ ubi Camillus audiuit, homini perfidiam execratus: Non ad similem tui, inquit, nec populum, nec imperatorem, cum scelesto munere scelestus ipse venisti. Sunt belli etiam, sicut pacis, jura; justæque non minus quam fortiter bella gerere didicimus. Arma habemus, non adversum eam ætatem, cui etiam captis urbibus parcitur; sed adversus hostes armatos, a quibus injuste laceasti fuimus. Denudari deinde jussit ludi-magistrum, eumque manibus post tergum illigatis reducendum Falerios pueris tradidit; virgasque eis, quibus proditorem agerent in urbem verberantes, dedit. Falisci Romanorum fidem & justitiam admirantes, ultro se iis dediderunt, rati sub eorum imperio melius se quam legibus suis victuros. Camillo & ab hostibus & a civibus gratiæ actæ. Pace data, exercitus Romam reductus.*

## IV.

## DAMONIS ET PYTHIÆ FIDELIS AMICITIA.

<sup>q</sup> *Damon & Pythias, Pythagoricæ prudentiæ sacris initiati, tam fidelem inter se amicitiam junxerant, ut alter pro altero mori parati essent. Cum eorum alter a Dionysio tyranno nece damnatus, impetrasset tempus aliquod, quo profectus domum res suas ordinaret; alter*

<sup>p</sup> Tit. Liv. l. 5. n. 27.  
Offic. n. 45.

<sup>q</sup> Val. Max. l. 4. c. 7. Cic. l. 3. de

vadem se pro reditu ejus dare tyranno non dubitavit, ita ut, si ille non revertisset ad diem, moriendum esset sibi ipsi. Igitur omnes, & in primis Dionysius, novæ atque ancipitis rei exitum cupide expectabant. Appropinquante deinde definita die, nec illo redeunte, unusquisque stultitiæ damnabat tam temerarium sponsores. At is nihil se de amici constantia metuere prædicabat. Et vero ille ad diem dictum supervenit. Admiratus eorum fidem tyrannus, petivit ut se in amicitiam tertium reciperent.

## V.

## STILPONIS PRÆCLARA VOX.

Urbem Megara ceperat Demetrius, cui cognomen Poliorcetes fuit. Ab hoc Stilpon philosophus interrogatus, non quid perdidisset: Nihil, inquit; omnia namque mea mecum sunt. Atqui, & patrimonium ejus in prædam cesserat, & filias rapuerat hostis, & patriam expugnaverat. Ille tamen, capta urbe, nihil se damni passum fuisse testatus est. Habebat enim secum vera bona, doctrinam scilicet & virtutem, in quæ hostis manum injicere non poterat: at ea, quæ a militibus diripiebantur, non judicabat sua. Omnium scilicet bonorum, quæ extrinsecus adveniunt, incerta possessio est. Ita inter micantes ubique gladios, & ruentium tectorum fragorem, uni homini pax fuit.

## VI.

## BENEFICIA VOLUNTATE CONSTANT.

Beneficia non in rebus datis, sed in ipsa benefaciendi voluntate consistunt. Nonnunquam magis nos obligat, qui dedit parva magnifice; qui regum æquavit opes animo; qui exiguum tribuit, sed libenter. Cum Socrati multa multi pro suis quisque facultatibus offerrent, Æschines pauper auditor, Nihil, inquit, dignum te quod dare tibi possim, invenio, & hoc tantum pauperem me esse sentio. Itaque dono tibi quod unum habeo, me ipsum. Hoc munus rogo, qualecumque est, non dedigneris, cogi-

<sup>†</sup> Sen. de const. sap. c. 5.

<sup>†</sup> Sen. de benef. l. 1. c. 7, 8.



*tesque alios, cum multum tibi darent, sibi plus reliquisset. Cui Socrates ; Istud quidem, inquit, magnum mihi manus videtur, nisi forte parvum te aestimas. Habebo itaque curam, ut te meliorem tibi reddam, quam accepi. Vicit Æschines hoc munere omnem juvenum opulentiorum munificentiam.*

There is no occasion to say much here to shew how useful and agreeable at the same time such passages of ancient authors may be to the scholars, if chosen and prepared with care and discretion. All that can be desired, in my opinion, is found in them at once, the substance of the Latin, the application of their rules, words, thoughts, reflections, principles, and facts ; and a good master knows how to set a right value upon each of them.

He will constantly begin with the construction, and range every word in its natural order. He will then give a plain explication, so as to render the full meaning of all the expressions. I shall produce instances from the story of Damocles, of the manner how I think authors should be explained to young beginners.

“ *Dionysius tyrannus Syracusanorum*, Dionysius tyrant of the Syracusians, *cum abundaret omni genere opum & voluptatum*, when he abounded in all kinds of riches and pleasures, *indicavit ipse quam parum esset beatus*, shewed himself how little he was happy.” When the scholars have made some small progress, which I suppose them to have done, before they enter into the sixth class, I think it better thus to divide a sentence into distinct portions, which make up a compleat sense, and whose terms are naturally connected, than to separate every one of them, and render word for word, thus, *Dionysius* Dionysius, *tyrannus* tyrant, *Syracusanorum*, of the Syracusians. After a sentence thus explained, by giving the meaning of every word, if the sense will bear a better turn of expression, it may not be improper to give it ; “ *Dio-*  
“ *nysius*

“ nyſius the tyrant of Syracuſe, though in full poſſeſſion of every kind of riches and pleaſures, expreſſed himſelf how remote he was from happineſs;” and reaſons ſhould be given for the ſeveral alterations.

In this firſt ſentence, though very ſhort, there are five or ſix rules to be explained: Why *Syracuſanorum* and *opum* are in the genitive caſe? Why *genere* in the ablative? Why *abundare* in the ſubjunctive mood? What *quam* ſignifies when joined to *beatus*? Why *eſſet* in the ſubjunctive mood? And why *beatus* in the nominative caſe? Almoſt all theſe rules are in the rudiments, and the boys ſhould conſtantly be made to repeat them as they ſtand there, in order to their inculcating them the better, and to avoid all confuſion. The rule which reſpects the government of *abundare* is not there. This therefore the maſter ſhould tell them by word of mouth, as it lies, for inſtance, in the grammar of Port-Royal. *Verbs of plenty or want generally govern an ablative caſe.* And then he ſhould quote the examples, as there annexed. 'Tis enough at firſt to repeat this rule to them, which is plain and ſhort, and afterwards, as occaſion offers, he may let them know that *ſome of theſe verbs have indifferently after them an ablative caſe or a genitive*; and then give them examples of it.

There are in this hiſtory ſeveral uncommon expreſſions, which the maſter ſhould endeavour to make them underſtand well, as *ſtragulum*, *abacus*, *unguentum*, *lacunar*, *ſeta*. The uſe of the verb *negare* requires a particular notice; as does alſo the meaning of the word *exoravit*. *Orare* ſignifies to pray, to aſk any thing; *exorare*, which is a verb compounded of *ex* and *orare*, ſignifies to obtain by urgent entreaty whatſoever is aſked. It has alſo a different conſtruction. It governs an accuſative of the perſon, and is followed by an *ut*, with a ſubjunctive mood; as here, *exoravit tyrannum ut abire liceret*; he obtained of the tyrant by the force of his entreaties, that he might have leave to depart, or, “ he obtained leave of the  
“ tyrant

“ tyrant to depart.” Sometimes it governs an accusative both of the thing and of the person, *sine ut id te exorem*, “ suffer that I obtain this of you.” And sometimes the thing is put after it in the accusative, and the person in the ablative with a preposition, *exorare aliquid ab aliquo*, “ to obtain something of somebody.” By this means children become acquainted with the meaning of the Latin; and the master must not fail to put these words and phrases into the exercises he sets them.

There are likewise certain beauties, which even at those years they should be made to take notice of, *Gladium demitti jussit, ut impenderet illius beati cervicibus*. It might have been simply said, *illius cervicibus*; but the word *beati* adds a great beauty to the expression. The thought at the end answers to this word, and they should be made to observe it, *Exoravit tyrannum ut abire liceret, quod jam beatus esse nollet*.

The sentence, which closes this story, includes the moral instruction to be drawn from it, which the master should not forget to dwell upon. He might upon this occasion tell the fable of the cobbler, that carried back the money he had received from the financier, because it deprived him of his rest and happiness.

There are several other remarks to be made upon this story, both as to the manner of the expression, and the rules of syntax. My design has been only to point out a few of them. The whole will take up more time than a single lesson. But the master should be careful after every explication, to require an account from the scholars of all that has been said. Sometimes the examination may be deferred till the next morning, and by this delay he may the better discover how attentive they have been. And the giving them these passages to translate either the same day, or some days after, will produce the like effect.

I shall add here one of Phædrus's fables, only to shew in what manner the beautiful passages are to be pointed out to the boys.

The

The FABLE of the WOLF and the CRANE.

Os devoratum fauce cum hæreret lupi,  
 Magno dolore victus, cœpit singulos  
 Inlicere pretio, ut illud extraherent malum.  
 Tandem persuasa est jurejurando gruis,  
 Gulæque credens colli longitudinem,  
 Periculosam fecit medicinam lupo.  
 Pro quo cum factò flagitaret præmium ;  
 Ingrata es, inquit, ore quæ nostro caput  
 Incolume abstuleris, & mercedem postulas.

This fable is short and plain, but of inimitable beauty in its simplicity, which is its principal grace. Even children are capable of discerning all the delicacy of it, and I have known several of them in their public exercises not let one word escape them, which deserved to be taken notice of, but to have given an exact account of all.

*Os devoratum.* This word is very proper to express the action of an hungry wolf, which does not so properly eat as swallow, or rather greedily devour.

*Magno dolore victus, cœpit singulos inlicere pretio.* The wolf is not naturally a gentle and suppliant animal. Violence makes properly a part of his character. It therefore cost him much, before he could condescend to such humble entreaties. There must have been a long struggle betwixt his natural fierceness, and the pain he endured. The last however got the better, and this is well expressed by the word *victus*. *Dolore magno oppressus* would not present the same image.

*Inlicere, or illicere pretio.* This word is elegant and curious. The beauty of it should be pointed out to them, as of the other compounds, *allicere, pellicere*, and examples taken from other fables of Phædrus.

*Ut illud extraherent malum, for illud os.* The effect for the cause. How agreeably different !

*Tandem.* This word is very expressive, and shews that



that abundance of other animals had already passed by, but had not been so stupid as the crane.

*Persuasæ est jurejurando.* She would not take the wolf's word, but must have an oath of him, and without doubt a terrible one; and with that the silly creature thought herself secure.

*Gulæque credens colli longitudinem.* Is it possible to image the action of the crane better? To shew the whole beauty of this verse, we need but throw it into a simple proposition, & *collum inferens gulæ lupi*. *Collum* alone is flat. *Collum longum* expresses more, but presents us with no image; whereas by substituting the substantive in the place of the adjective, *colli longitudinem*, the verse seems to grow long like the crane's neck. But can the stupid rashness of the foolish animal, which ventured to thrust her neck down the wolf's throat, be better expressed than by the word *credens*? The meaning of this word should be explained, and confirmed by several examples taken from Phædrus.

*Periculosam fecit medicinam lupo.* He might have barely said, *os extraxit e gula lupi*. But *fecit medicinam* is more beautiful, and the epithet *periculosam* shews the risque the imprudent Doctor ran. It will be proper, in explaining *medicinam*, which here signifies an operation in chirurgery, to take notice, that amongst the ancients the two professions were not distinct, and that physicians discharged the office of chirurgery.

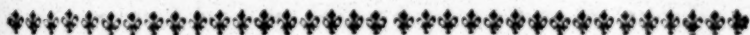
*Flagitaret.* This verb signifies to demand with earnestness and importunity, to press, solicit, and frequently to urge the same suit. *Peteret, postularet*, would not have the same force.

*Ingrata es, inquit, &c.* This manner of expression, which is very common in Phædrus, and in all narrations, is far more lively than if he had said, *respondit lupo, ingrata es, &c.* The force and vivacity of the wolf's answer should likewise be remarked. *Ore nostro* is far better than *meo*. The wolf looks upon himself as an animal of importance.

To shew the whole beauty of the fable still farther, I shall here give it entire, in a plain manner, without any ornament. And the children may be accustomed to render such passages as are capable of a like alteration in the same manner.

*Cum os hæreret in fauce lupi, is magno dolore oppressus, cœpit singulos animantes rogare ut sibi illud os extraherent. A ceteris repulsam passus est: at gruis persuasa est illius jurejurando, suumque collum lupi gulæ inferens, extraxit os. Pro quo factò cum illa peteret premium, dixit lupus: Ingrata es, quæ ex ore meo caput abstuleris incolume, & mercedem postules.*

I leave the reader to conclude how very useful stories and fables, explained in this manner to them every day for a whole year, may be in teaching them Latin; and which is of more moment, how proper they are at the same time to form their taste, and improve their understanding.



### *Of the making of Exercises.*

WHEN children have made some little progress in Latin, and been some time accustomed to explication, I think the making of exercises may be very useful to them, provided they are not put upon them too frequently, especially at first. For thus they will be obliged to put in practise the rules, which have been often explained to them by word of mouth, and make the application of them themselves, which will fix them deeper in their minds; and they will farther have an opportunity of making use of all the words and phrases, which they have been made to take notice of in the explication of their authors. And it were to be wished the exercises which are set them, were usually taken from the author, which has been explained to them, as it would furnish them with expressions and phrases already known, which they should apply according to the rules of syntax.

It is not necessary to take notice, that these exercises should always, as much as possible, contain some historical fact, some principle of morality, or some truth of religion. 'Tis a custom established of old in the university, and now in almost general practice. And it is a matter of great importance to the boys, as it insensibly furnishes the mind with curious knowledge, and principles of use in the conduct of life. I have already observed what Quintilian says in relation to the copies that writing-masters set their scholars. ' He would not have them consist of idle words, and frivolous expressions, without any meaning, but that they should contain solid maxims, and convey some truth. And the reason he gives for it is a very just one. These maxims, which are taught in our infancy, never leave us till we grow old; and the impression they have made upon a mind as yet tender, grows up with it, and has an influence upon the rest of our lives. For, ' says he in another place, 'tis with the mind of children, as with a new vessel, which long preserves the odour of the first liquor that is poured into it; and thus the first ideas, which we receive in our earliest years, are seldom effaced without difficulty.

This holds good still more with respect to exercises. Every body is sensible how ridiculous it is to have them constantly made up of trivial, or insignificant phrases. " Peter is richer than Paul, and should be more valued than he. . . . Lepidus is come from Lyons to Paris, and has brought me the money he had received of my father. . . . A diligent scholar should be sorry for not having studied the lessons his master has taught him." Might not the same rules be applied to examples of more moment? " Knowledge should

f *Il* versus, qui ad imitationem scribendi proponuntur, non otiosas velim sententias habeant, sed honestum aliquid monentes. Prosequitur hæc memoria in senectutem, & impressa animo rudi usque ad mores proficiet. Quint. l. 1. c. 2.

' *Natura* tenacissimi sumus eorum quæ rudibus annis percipimus: ut sapor, quo nova imbuas, durat. Ibid. l. 1. c. 1.

Quo semel est imbuta recens, servabit odorem

Testa diu . . . Hor. l. 1. ep. 2.

" be

“ be esteemed more than riches, and virtue is still  
“ more valuable than knowledge. . . . Cyrus, King  
“ of Persia, having at last took Babylon, gave the  
“ Jews leave to return to Jerusalem, and sent back  
“ into the city the holy vessels, which had formerly  
“ been carried away to Babylon, and Belshazzar had  
“ defiled at a publick feast. . . . Christian children  
“ should be ashamed of not reading the holy scrip-  
“ tures, which are as a letter, that their heavenly Fa-  
“ ther has written to them.”

I do not think, however, that a master should always so far confine himself, as never to give any other sentences than such as carry with them some instruction, or that he should always pursue a close reasoning in his exercises. In this case he would put himself to an useless trouble, especially in exercises of imitation, and had better reserve his pains for matters of more moment. Separate phrases would come more easily, and be no less serviceable to the scholars.

In exercises of imitation we must observe a just medium betwixt too great an easiness, so as to leave the children scarce any other labour than that of copying their authors words and phrases, and too great a difficulty, which would make them lose a deal of time, and be often above their capacity. The passage given them to imitate must not be long. At first they should have little besides the cases and tenses to alter. Sometimes they should be put only upon the imitation of the turns and not of the words. And it is necessary the exercise should be got ready by the master, before he explains the passage upon which he is to give it, because in the explication he should principally insist upon the phrases and rules, which he designs should enter into it.

There is another manner of teaching children to compose, which may be very proper for the higher classes, and which I should think very useful, though not yet brought into practice. And this is to put them upon doing their exercises extempore, as the authors



are explaining to them. By this means they would be more easily and certainly taught to apply their rules and their lectures, and their dictionaries might by degrees be dispensed with, which I should always have regard to, as the custom of turning over the leaves of them occasions a considerable loss of time. I am persuaded we should find by experience, that the boys, provided they would take pains, would find out almost all the expressions and phrases, which should enter into an exercise; and only a small number, which were new and unknown to them, would oblige them to recur to their dictionaries, and for this reason the shortest and most simple would be the properest for them.

It is likewise a matter of great importance, that the *modus's*, which are put into their hands, be drawn up with care. I have often heard some professors observe, with reference to those which were then used, and I think they are much the same with what we have at present in several colleges, that though they were good in the main, yet they stood in need of several alterations, abridgments, and additions. And yet I think there is one very easy and natural way of correcting them; and this is to desire such as have taught in these classes for some time, to put down in writing the remarks they must undoubtedly have made upon the book they have been teaching for several years; and then that a person of ability and experience in this way should be employed to correct the deficiencies of the *modus's* from the insight he may have received from their observations, and throw them into greater order and a clearer method than they are in at present. Though this work may seem trivial, it is not unworthy of an able hand. *In tenui labor, at tenuis non gloria.*

*Of what is to be observed in the higher Classes, viz. the Fourth, the Third, and the Second.*

THE rules already laid down for the two lower classes, may in several points be useful for the rest. But these last require some particular observations; 1. Upon the choice of the authors to be explained; 2. Upon what is principally to be observed in the explaining them; and, 3. Upon the necessity of accustoming the boys to talk Latin.

I.

*Of the Choice of the Books to be explained.*

The books which are usually explained in the fourth class are seldom any more than these; Cæsar's commentaries, Terence's comedies, some discourses and epistles of Tully, and the history of Justin.

There is no book more perfect in its kind than Cæsar's commentaries, and I wonder that Quintilian<sup>1</sup>, who has made mention of certain orations of his then extant, which he says were of that force and vivacity, as to shew that Cæsar had the same fire in speaking as in fighting, should not have said one single word upon his commentaries. There is diffused through the whole an admirable elegance and purity of language, which was his peculiar talent; and we may say of them what Quintilian says<sup>2</sup> of the works of Messala, that they argue the birth and nobility of their author. But perhaps he might look upon these commentaries as bare memoirs, and not as an history drawn up in form, and so might think he ought not to speak of them.

<sup>1</sup> C. Cæsar, si foro tantum vacasset, non alius ex nostris contra Ciceronem nominaretur. Tanta in eo vis est, id acumen, ea concitatio, ut illum eodem animo dixisse, quo bellavit, appareat.

Quintil. l. 10. c. 1.

Exornat hæc omnia, mira sermonis, cujus proprie studiosus fuit, elegantia. Ibid.

<sup>2</sup> Quodammodo præ se ferens in dicendo nobilitatem suam. Ibid.

Tully does them more Justice. He first speaks of Cæsar's orations, and <sup>w</sup> says that to the purity of language, which not only every orator, but every Roman citizen should aim at, he has added all the ornaments of eloquence. He then passes on to his commentaries, and gives them the high encomium I have already mentioned.

But it must be owned the graces and beauties of this author discover themselves better to persons, who have their taste and judgment already formed, than to such children as are supposed to be in the fourth class. The brisk and lively imagination of children is fond of variety and a change of objects, and seldom relishes that sort of uniformity which prevails in Cæsar's commentaries, where we seldom see any thing but encampments, marches, sieges, battles, and speeches made by the general to his soldiers. For this reason some professors never explain this author in the fourth class, and I cannot blame them for not doing it.

There are some also who do not admit of Terence, but for a reason quite different. For 'tis their <sup>x</sup> fear lest the boys should be too much delighted with him, and grow too fond of him, that diverts him from it. I know that the Messieurs de Port-Royal, who cannot be suspected of abating any thing where the manners are concerned, have not thought him dangerous to be read by boys, as they have expressly translated some comedies for their use, after having erased certain passages, which are plainly offensive to modesty. But those passages are not the only thing to be feared with regard to the boys, 'tis the substance of the comedies itself, and the intrigue, which must necessarily be explained to them, if we would have them understand what follows: an intrigue capable of kindling a passion that is but too natural to them, so apt to engage

<sup>w</sup> Ad hanc elegantiam verborum Latinorum, (quæ, etiamsi orator non sis, & sis ingenuus civis Romanus, tamen necessaria est) adjungit illa oratoria ornamenta di-

cendi. Brut. n. 261.

<sup>x</sup> Libenter hæc didici (says St. Augustine of Terence) delectabar miser; & ob hoc Bonæ spei puer appellabar. Confes. lib. 7. cap. 16.

so great a number of them as they grow up, and makes such sad havock in families. The poet employs the whole force of his art and genius not only to excuse, but even justify a passion, which amongst the heathens was not looked upon as criminal, and endeavours to make the conduct of a father, who is careful of the education of his children, appear entirely ridiculous, whilst he recommends as a pattern the example of another father, who shuts his eyes upon the debaucheries of his son, and lets him entirely loose to his own inclinations. Now what can be reasonably objected to the just fears of a professor, who is thoroughly sensible of all the beauty and delicacy of Terence, and at the same time still more apprehensive of the danger and poison, that lye concealed under so fair an appearance? "I condemn not the words, (<sup>y</sup> says St. Augustine speaking of Terence) they are choice and precious vessels; but I condemn the wine of error, which is given us to drink in those vessels by inebriated masters, who force it down our throats under pain of being chastised, without allowing us leave to appeal to any sober and reasonable judge."

<sup>2</sup> Quintilian advises to defer the reading of comedies, till such time as the morals are secure; and can we blame

<sup>y</sup> Non accuso verba, quasi vasa nisi biberemus, cædebamur: nec electa atque pretiosa; sed vinum appellare ad aliquem judicem erroris; quod in eis nobis proprium licebat. Confes. l. 1. c. 17. nabatur ab ebriis doctoribus, &c. <sup>2</sup> Lib. 1. cap. 5.

\* M. Gaullier, professor in the college du Plessis, in the preface to a book he has lately published upon poetry, writes thus of what I have here said of Terence, *M. Rollin, from a passage in Quintilian, forbids him to be read.* And after several arguments to prove the opinion he maintains, he concludes his confutation of me in these words, *And should a passage of Quintilian, probably mis-understood and mis-quoted, take place of so many good reasons, and authorities of credit?*

1. If M. Gaullier had read the passage he undertakes to confute with any attention, he would have observed that I do not forbid Terence to be read, nor in any wise blame the masters who explain him in their classes. I have only said, that I did not think they were to be blamed, who through motives of religion did otherwise.

2. I do not see wherein I have mis-understood or mis-quoted Quintilian. His words are, *Cum mores in tuto fuerint, inter præcipua legenda erit Comædia*, lib. 1. cap. 5. And do they not clearly express,



blame a Christian master for being equally nice upon so tender a subject?

This work had been published before I had seen a book entitled *Terentius Christianus*, printed at Cologne in 1604. and composed by a schoolmaster of Harlem in Holland, *Cornelius Schonæus Gondanus*. We learn from the preface, that this *Schonæus*, a man of great merit and reputation, was very much grieved, as well as many others of his profession, that an author so dangerous to the morals as Terence should be left in the hands of youth; and this danger, as he thought, arose from the very substance of the pieces themselves, which under the purest and most elegant diction, that is possible to be imagined, concealed a poison the more pernicious as it was the more subtle, and did not alarm a chaste ear with those gross obscenities, which are commonly observable in Plautus. To remedy this inconvenience, this gentleman, full of a commendable

That *Comedies should not be read till the morals were secure?* And does not Quintilian hereby intimate, that comedies may be prejudicial to the morals?

3. M. Gaullier supposes that my whole reasoning, in what I say upon the reading of Terence, is founded only on a passage of Quintilian. And though it were so, my argument would neither be less just nor strong. According to Quintilian, it might be dangerous to read comedies at a time when the morals were not yet secure. And according to the same Quintilian, masters should be more careful of the purity of manners than the purity of language in the choice of the books they give boys to read; because the first impressions last long, and have the most important consequences. *Cetera admonitione magna egent: imprimis, ut teneræ mentes, tractatæque ætatis quicquid rudibus & omnium ignavis infederit, non modo quæ diserta, sed vel magis quæ honesta sunt, discant*, Quintil. lib. 1. cap. 5. From which principle it naturally follows, that a Christian master is not to be blamed, who thinks he should not very early put the comedies of Terence into the hands of the boys. But I have so little insisted upon this passage of Quintilian, that I did not so much as quote his words.

4. The force of my reasoning lies in a reflection drawn from the very substance of the work we are upon, i. e. from the nature and quality of Terence's comedies, the matters there treated of, the principles that run through them, the intrigues which are to be found in them from beginning to end; intrigues which are indisputably very dangerous to youth. This is what I have insisted upon for near two pages together, which M. Gaullier has not taken the least notice of. When any one undertakes to confute another's opinion, especially where morality is so nearly concerned, I think he should take care to do it with more exactness.

zeal for the advancement of children in piety as well as learning, drew up several pieces in imitation of the comedies of Terence, but took his subjects from the holy scripture. I have read the two first of them, and they appear to me extremely beautiful. The rules of the theatre indeed are not exactly observed in *them*, but the diction is of a purity and elegance, that comes very near Terence's, whose genius and style we may easily discern the author has expressly studied, and very happily copied in the Christian pieces he has left us. I would gladly reprint one or two of them, to rescue a writer from oblivion, who certainly deserves to be better known by men of learning than he is at present, and especially by those who are entrusted with the education of youth. This book would be very proper for the seminaries, where the pious ecclesiasticks sometimes think it a duty to put no other books into the hands of the young clergy, than such as have a tincture of piety and Christianity in them.

Tully's epistles, his paradoxes, his treatises of old age and friendship, his offices, and such others, are a great help to the fourth and third classes. The purity and elegance of the Latin are not the greatest advantages the boys meet with in them; all the world knows what excellent principles those philosophical books abound with. But as they are often filled with subtle and abstracted reasonings, which suppose a thorough knowledge of the ancient philosophy, the generality of masters agree that many passages in them are above the capacity of their scholars. And this leads me to wish that the advice I gave for the two preceding classes might likewise take place here; that is, that the stories and maxims might be drawn from several authors, and especially from the philosophical works of Tully, adapted to the strength of those classes. For 'tis not our business there to make the boys comprehend the chain of a long and obscure reasoning, which is far beyond their age, but to teach them the purity of the Latin, and to instill good principles in-

to them. Now extracts, made with care and discretion, and which might sometimes be drawn out into a reasonable length, would equally answer both these views, and not be subject to the inconveniencies, which are inevitable, in going on with the explanation of books as they stand at present, which certainly were not written to teach boys Latin.

I insist the more upon this article, as there are few historians, which are suitable to these classes. Except Cæsar, the fourth has none but Justin, and his latinity is not pure. The third is reduced to Quintus Curtius and Sallust, which must be alternately explained by it every year. The first, though not of the age of Augustus, is very acceptable to the boys for his florid style, and the importance of the facts he relates. As for Sallust, there is no author to be preferred before him. Quintilian does not scruple to draw a parallel between him and Thucydides, who was so much esteemed among the Greek historians, and <sup>a</sup> he thinks he does Livy a great deal of honour, after having extolled him very much, in saying that by so many excellent qualifications, though in a manner very different from those of Sallust, he at length obtained the immortal reputation the last had acquired by his wonderful brevity. <sup>b</sup> Sallust indeed, as well as Thucydides, has wrote in a style extremely lively, close, and concise; he has almost as many sentences as words, and leaves us to understand far more than he expresses. But this very character gives us cause to apprehend, lest he should prove too difficult for the third class; and I am the more induced to believe it, as I have seen very able masters, in the conferences appointed to examine and clear up the difficulties in him, very much at a loss to find out the meaning of a great number of passages. However, there is no author, who gives us a juster

<sup>a</sup> Immortalem illam Sallustii  
velocitatem diversis virtutibus con-  
secutus est. L. 10.

<sup>b</sup> Densus, & brevis, & semper  
instans sibi. Quintil. ibid.

Ita creber est rerum frequentia,  
ut verborum prope numerum sen-  
tentiarum numero consequatur.

Lib. 2. de Orat. n. 56.

idea of the Roman republick than Sallust, or who describes the genius and manners of his own age in more lively colours, which it is very momentous for us to be well acquainted with.

As to the second class, we have abundance of excellent works proper for the boys that are in it, the history of Livy, Tully *De oratore*, his philosophical works, and some of his orations. But here again we have farther occasion for choice and discretion; and I do not think we should make it a rule to explain every part of these authors, as they now stand. 'Tis but a small portion of them that can be read in the course of one year, four or five books of Livy for instance; and even that is a great deal. And is it not most prudent in this case to pass over the places of less moment, such as the disputes of the tribuns in the first Decad, and several little wars, and give the boys some notion of them by word of mouth, in order to dwell longer upon great events, which are far more pleasing, and more capable of improving their understanding. The same may be said of Tully's discourses upon eloquence and philosophy, which require still more the application of this rule. For would it not be insupportable, in explaining the admirable book entitled *Orator*, to put them upon reading fully and entirely the discourse upon numbers, which contains near an hundred pages, and has abundance of points in it above the capacity of boys, and altogether useless to the end proposed, which is the teaching them the Latin tongue, and the forming of their taste. An able and prudent master must therefore make choice of the passages he would explain; and I should willingly apply to him in this respect what Quintilian says in speaking of an orator, *⁹ Nihil esse, non modo in orando, sed in omni vita, prius consilio.*

⁹ Lib. 6. cap. 6.



## II.

*Of what is principally to be observed in the explaining of Authors to the higher Classes.*

The remarks which should be made in the explaining of authors, may be reduced to five or six articles. 1. The syntax, which gives the rules for the construction of the different parts of speech. 2. The propriety of the words, that is, their proper and natural signification. 3. The elegance of the Latin, or the pointing out what is most curious and delicate in that language. 4. The use of the particles. 5. Certain difficulties more particularly expressed. 6. The manner of pronouncing and writing Latin, which is not a matter of indifference, even towards understanding the ancient writers. I forbear to mention here what concerns the thoughts, figures, sequel and œconomy of discourse, as I shall speak at large upon those subjects in another place.

I. *Of the Syntax.*

As this part must have been taught but very superficially in the two former classes, 'tis absolutely necessary the boys should be more thoroughly instructed in it, in proportion as they grow up. We must not think that grammar, <sup>d</sup> which has more of solidity in it than shew, and for that reason may appear despicable to some persons, is undeserving the study of boys, who are placed in the higher classes. <sup>e</sup> It has not only wherewithal to set an edge upon their understanding, but is capable of employing the learning of the masters; and it can only be prejudicial to such as dwell wholly

<sup>d</sup> Plus habet in recessu, quam in fronte promittit. . . . Sola omni studiorum genere plus habet operis quam ostentationis. Quint. lib. 1.

<sup>e</sup> Interiora velut sacri hujus ad-euntibus, apparebit multa rerum subtilitas, quæ non modò acuerè

puerilia ingenia, sed exercere altissimam quoque eruditonem ac scientiam possit. Ibid.

Non obstant hæc disciplinæ per illas euntibus, sed circa illas hærentibus. Ibid.

upon it, and fix there, but can never hurt those who use it as a step or road whereby to pass on to other branches of knowledge of a higher nature. 'Tis grammar, which enables the boys to give an account of the different constructions they meet with in discourse, and to resolve abundance of difficulties, which without this help would very much perplex them. For this reason they must always have in mind certain short, clear, and express rules, to serve as so many keys for opening a door to the understanding of authors.

We find in these authors the relative, *qui, quæ, quod*, construed very different ways. *Populo ut placerent quas fecisset fabulas*, Terent. *Urbem quam statuo vestra est*, Virg. *Darius ad eum locum, quem Amanicias py-las vocant, pervenit*, Curt. *Ad eum locum, quæ appellatur Pharsalia, applicuit*, Cæs. The master should be thoroughly acquainted with all the rules, that respect the relative. He must first give the children the most simple and easy, and then explain the rest to them in the higher classes, as occasion offers.

There are a great many ways of speaking in Latin, which cannot be accounted for, but by supposing the word *negotium*, or some other like it, to be understood. *Triste lupus stabulis. Varium & mutabile semper femina*, Virg. *Parentes, liberos, fratres vilia habere*, Tac. *Annus salubris & pestilens contraria*, Cic. *Ultimum dimicationis*, Liv. *subaudi, tempus. Amara curarum*, Horat. *Ad castoris, sub. ædem. Est regis, sub. officium. Abesse bidui, sub. itinere.*

Upon how many occasions must we have recourse either to Hellenism, or to other rules, to give an account of certain extraordinary constructions? *Cum scribas, & aliquid agas quorum co-suevist*, Lucceius Ciceroni. *Sed istum, quem quæris, ego sum*, Plaut. *Illum, ut vivat, optant*, Ter. *Hæc me, ut confidem, faciunt*, Cic. *Istud, quicquid est, fac me ut sciam*, Ter. *Abstine irarum. Desine lacrymarum. Regnavit populorum.*

I shall content myself with this small number of examples. But what follows from hence is, that a master, who would explain authors well to the boys, and give an account of every thing, should be perfect in the rules of syntax, have thoroughly searched into the reasons of them, compared them with the passages of ancient authors, and reduced them as much as possible to certain general principles, which should serve as the basis and foundation for the understanding of Latin. The *Méthode Latine* of Port-Royal will supply a master with the greatest part of the reflections, which are necessary for him upon this subject, and it would be a very faulty negligence, not to make use of such an assistance.

## II. Of the Propriety of the Words.

'Tis requisite to be particularly careful in making them well observe the propriety of words, that is, their genuine and natural signification; and to this end to point out, as there is occasion, their original and etymology; whence they are derived; and of what compounded. Some examples will better explain what I mean.

REUS signifies equally the two parties that plead. *Reos appello, non eos modo qui arguuntur, sed omnes quorum de re disceptatur*, Lib. 2. de Orat. n. 183. *Reus appelle, quorum res est*, Ibid. n. 321. Thus they called him *reus*, who had engaged himself by promise or otherwise, and was afterwards obliged to perform what he had promised. *Reus dictus est a re quam promisit ac debet*, Paulus. From whence comes that beautiful expression of Virgil, *Voti reus*. However *reus* is often opposed to *petitor*. *Quis erat petitor? Fannius. Quis reus? Flavius*, Q. Rosc. n. 32. And this appears to have been its most usual signification.

CRIMEN in good latinity signifies accusation, and in all probability comes from the Greek word *κρίμα*, *judicium*. *Ingrati animi crimen horreo. . . . Laudem imperatoriam criminibus avaritiæ obteri. . . . Falsum crimen,*

*crimen, tanquam venenatum aliquod telum, in aliquem jacere*, Cic. Some persons of understanding are of opinion, that this word never signifies a crime in good authors; but I dare not venture to say so.

FACINUS denotes a bold stroke, a daring action. When it is alone, it usually signifies a crime, a black action. *Nihil ibi facinoris, nihil flagitii prætermisum*, Liv. With an epithet, it is taken equally either in a good or bad sense. *Qui aliquo negotio intenti, præclari facinoris, aut bonæ artis, famam quærunt*, Sallust. *Facinus præclarissimum, pulcherrimum, rectissimum*, Cic. *Voluntario facinori veniam dari non oportere*. . . . *Scelestum ac nefarium facinus*, Cic. But *facinorosus* is always taken in an ill sense.

SOCORDIA and DESIDIA are found together in the preface of Sallust to his history of Catiline, *Socordia atque desidia bonum otium conterere*. These two words have very near the same signification, but yet with some difference. Valla thinks that one respects the mind and the other the body. *Socordia est inertia animi, desidia autem corporis*. But I question whether this distinction be well grounded.

The root of *Socordia* is *cor*, whose compounds are *concors*, *discors*, *excors*, *vecors*, and *secors* or *focors*, id est *sine corde*. This last word signifies idle, lazy, negligent, careless, indolent. *Nolim cæterarum rerum te socordem eodem modo*, Ter. *M. Glabronem bene institutum avi Scævolaæ diligentia, focors ipsius natura negligensque tardaverat*, Cic. *focors futuri*, Tac. careless of what is to come hereafter. Thus we see *socordia* signifies laziness, carelessness, negligence, sloth. *Pænus advena ab extremis orbis terrarum terminis nostra cunctatione & socordia jam huc progressus*, Liv. Quintilian joins two beautiful epithets to this substantive, to express that indolence of disposition, which blinds and stupifies the generality of parents to the faults of their children; *si non cæca ac sopita parentum socordia est*. Tacitus opposes *industria* to *socordia*. *Languescet aliqui industria, intendetur socordia*. We shall explain by and by what is meant by *industria*. De-



*Desidia* comes from *sedeo*, whose derivatives are *ob-ses*, *præses*, *reses*, *deses*, which have the genitive in *idis*. The two last signify idle, stupid, careless, supine, lazy, slothful, one who does nothing. *Desidem Romanum regem inter sacella & aras acturum esse regnum rati. . . . Sedemus desides domi, mulierum ritu inter nos altercantes. . . . Timere Patres residem in urbe plebem*, Liv. *Reses aqua*, Var. "standing water." Thus we see what *desidia* signifies. *Languori desidiæque se dedere*, Cic. *Marcescere desidia & otio*, Liv. Virgil very happily makes use of this word to express the false King of the bees, whose laziness made him heavy and ugly; *Ille horridus alter Desidia, latamque trahens inglorius alvum*; whereas the true King was active, laborious, and beautiful. I cannot avoid adding here that fine verse of Horace, *Vitanda est improba Siren Desidia*.

INDUSTRIA properly signifies activity of mind, application, attention, labour, care, and diligence. *Ingenium industria alitur. . . . Mibi in labore perferendo industria non deerit. . . . Enitar desideres aut industriam meam, aut diligentiam. . . . Perfectum ingenio, elaboratum industria. . . . Demosthenes dolere se aiebat, si quando opificum antelucana victus esset industria*, Cic. INDUSTRIA also properly denotes a laborious, active, and vigilant man, *φιδόπρωνος*. *Homo navus & industrius. . . . Homo vigilans & industrius. . . . In rebus gerendis vir acer & industrius*, Cic. As success and abilities in business are gained by labour and application, I do not know whether *industria* may not also signify industry, address, ability. But as I dare not venture to deny it, so I question whether any instances can be produced of it. The master should not forget to observe to the boys, that this word is still taken in another sense? *De* or *ex industria*, expressly, designedly, of set purpose.

It is fit also to make the boys distinguish the certain signification of words, which scarce seems to have any difference.

TUTUS and SECURUS are very often confounded. *Tutus* signifies safe, sure, without danger, which has nothing to fear; *securus*, without fear, without care, without uneasiness, *quasi sine cura*. Thence comes that beautiful saying of Seneca, *Tuta scelera esse possunt, secura non possunt*, Ep. 97.

There is a difference between GRATUS and JUCUNDUS. The former signifies something which pleases us, and we take kindly; the latter something agreeable, which excites our joy. Now a thing may please us, without being agreeable, as the speedy information of some bad or mournful piece of news, which it is of moment for us to know. Tully distinguishes these two significations. *Ista veritas, etiamsi jucunda non est, mihi tamen grata est*, Attic. lib. 3. Ep. 66. *Cujus officia jucundiora scilicet sæpe mihi fuerant, nunquam tamen gratiora*, Lib. 4. Ep. fam. 6.

In common use GAUDERE and LÆTARI are confounded and indifferently employed. Yet to speak exactly, they have a different signification. *Gaudium* expresses a more moderate and inward joy, *lætitia* a joy that shews itself outwardly with a great warmth and transport. Whence Cicero says, that there are occasions, in which *gaudere decet, lætari non decet*, Tusc. lib. 4. n. 66.

He distinguishes also betwixt AMARE and DILIGERE. *Quis erat qui putaret ad eum amorem, quem erga te habebam, posse aliquid accedere? Tantum accessit, ut mihi nunc denique amare videar, antea dilexisse*, Ad Att. lib. 14. Ep. 10. *Amare* seems to denote a love proceeding from the heart and inclination, *diligere* a love grounded upon esteem.

Persons of the greatest abilities may sometimes be deceived in the meaning of certain words, which are seldom used, such for instance as are most of the terms of art. Tully is not ashamed to own, in a letter to his friend Atticus, that a sailor had taught him the true signification of a term in navigation, which he had long been ignorant of, and had even mistaken.

<sup>f</sup> *Arbitrabar*

<sup>f</sup> *Abitrabar sustineri remos, cum INHIBERE essent remiges jussi. Id non esse ejusmodi didici heri, cum ad villam nostram navis appelleretur: non enim sustinent, sed alio modo remigant. Id ab ἐποχῇ remotissimum est. . . . INHIBITIO remigum motum habet, & vehementiorem quidem, remigationis navem convertentis ad puppim. Indeed Tully in a work, which was wrote seven or eight years before the last just quoted, had given the word *inhibere* the meaning he here owns to be wrong.*  
<sup>g</sup> *Ut concitato navigio, cum remiges INHIBUERUNT, retinet tamen ipsa navis motum & cursum suum intermisso impetu pulsuque remorum: sic in oratione perpetua, cum scripta deficiunt, parem tamen obtinet oratio reliqua cursum, scriptorem similitudine & vi concitata.*

### III. Of the Elegance and Delicacy of the Latin Tongue.

Though it may be said of the authors of good latinity, that every thing in them is pure and elegant, it must however be owned that we meet with a certain peculiar delicacy of elocution in several places, which is easily distinguishable from the rest by good judges; as in a parterre full of fine flowers, there are some of a more exquisite beauty and value than others, which connoisseurs know how to separate from the more common. And it is soon to be perceived, whether such as write Latin have acquired this tincture of delicate and curious latinity from the ancients, or no. We frequently see discourses, in which the diction is pure, correct, and intelligible, and yet void of that grace we are speaking of, so that we may apply to them this sentence of Tacitus, *Magis extra vitia, quam cum virtutibus.*

This delicacy of expression consists sometimes in a single word, and sometimes in an entire sentence. I shall give some instances of both.

**SATIETAS.** When this word is applied to nourishment, 'tis common. *Cibi satietas & fastidium subamara aliqua re revelatur, aut dulci mitigatur, Cic.*

<sup>f</sup> Ep. ad Attic. 21. lib. 3.

<sup>g</sup> Lib. 1. de Orat. n. 153.

But in a figurative sense it has a great deal of elegance. *Cum naturam ipsam expleveris satietate vivendi. . . . Ego mei satietatem magno labore meo superavi. . . . Necessesse est ut orator aurium satietatem delectatione vincat. . . . Difficile dictu est quænam causa sit cur ea quæ maxime sensus nostros impellunt, & specie prima acerrime commovent, ab iis celerrime fastidio quodam & satietate abalienemur. . . . Mirum me desiderium tenet urbis, satietas autem provinciæ, Cic. Sicubi eum satietas hominum, aut negoti si quando odium cæperat, Terent. Sometimes SATIAS is used instead of satietas, and is no less elegant.*

*Ex meo propinquo rure hoc capio commodi, Neque agri, neque urbis, odium me unquam percipit. Ubi satias cæpit fieri, commuto locum. Ter. Eun. 5, 6.*

INSOLENS. INSOLENTIA. These words are common in the figurative sense. *Insolens hostis. Victoris insolentia.* In their proper signification they are very elegant. They are compounded of *in* for *non* and *soleo*. *Is nullum verbum insolens, neque odiosum, ponere solebat, Cic. Insolens vera accipiendi, Sall. Animus contumeliæ insolens, Tac. Ea requiruntur a me, quorum sum ignarus & insolens. . . . Moveor etiam loci ipsius insolentia. . . . Propter fori judiciorumque insolentiam, non modo subsellia, verum etiam urbem ipsam reformidat, Cic. Offenderunt aures insolentia sermonis, Liv. Quos nulla mali vicerat vis perdidere nimia bona, ac voluptates immodicæ, & eo impensius, quo avidius ex insolentia in eas se merferant, Liv. lib. 33. n. 18.*

UTOR. This verb in its simple meaning has nothing more than what is common. *Ad liberalitatem vectigalibus uti, Cic.* But it has some other very elegant significations. *Statuit nihil sibi gravius faciendum, quam ut illa matre ne uteretur, Cic.* All he thought of doing after such ill usage, was never more to see such a mother. *Adversis ventis usi sumus, Cic.* We had contrary winds. *Quo nos medico amicoque usi sumus, Cic.* He was our physician and friend.

*Mihi*



*Mihi si unquam filius erit, nœ ille facili me utetur patre, Ter. for ero facilis erga illum.*

Nouns Diminutives are very elegant in Latin, and are one of the particulars wherein that language is superior to ours. We need only mention them, to shew their beauty. *Homines mercedula adducti . . . In hortulis suis requiescit (Epicurus) ubi recubans moliter & delicate nos avocat a rostris . . . Ithacam illam, in asperissimis saxulis tanquam nidulum affixam, dicitur sapientissimus vir immortalitati anteposuisse . . . Incurrit hæc nostra laurus non solum in oculos, sed jam etiam in voculas malevolorum . . . Rogo te . . . ut amori nostro plusculum etiam . . . quam concedit veritas, largiari . . . ut nosmetipsi vivi gloriola nostra perfruamur . . . Non vereor ne assentatiuncula quadam aucupari gratiam tuam videar . . . Narrationem mendaciunculis aspergere . . . Opus est limatulo & politulo judicio tuo . . . Tenuicula apparatu significas Balbum fuisse contentum, Cic. In unius mulierculæ animula si jactura facta fuerit . . . Cum oppida, quæ quodam tempore florentissima fuerunt, nunc prostrata & diruta ante oculos jacerent, cœpi egomet mecum sic cogitare : Hem ! nos homunculi indignamur, si quis nostrum interiit, aut occisus est, quorum vita brevior esse debet ? cum uno loco tot oppidorum cadavera projecta jaceant, Sulp. in Epist. ad Cic. How expressive is the diminutive *homunculi*, to shew the meanness of man ? And how necessary is the diminutive to express the astonishing force and length of note in so small a body as that of a nightingale ? *Tanta vox tam parvo in corpusculo, tam pertinax spiritus*, Plin. Our language has not words to render beauties of this kind.*

There is a great delicacy in several nouns and verbs compounded of the preposition *sub*, whose office is to diminish the force and signification of the words it is joined to. *Subagrestis. Subrusticus. Subcontumeliosus. Quia tristem semper, quia taciturnum, quia subhorridum atque incultum videbant . . . Subrauca vox. Subturpiculus, Subdubitare. Subirasce. Subinvidere. Suboffendere, Cic.*

Verbs

Verbs Frequentatives, so called, because the thing spoken of is frequently repeated, have likewise sometimes a peculiar grace. *Faëtito. Declamito. Lætitio.*

*Ad me scribas velim, vel potius scriptites, Cic. Aiunt eum, qui bene habitat, sæpius ventitare in agrum, Plin.*

The reading of Tully is very useful towards finding out the beauty and delicacy of the elocution I am speaking of. I shall here give some examples of greater length.

1. *Libandus est ex omni genere urbanitatis facetiarum quidam lepos, quo tanquam sale perspergatur omnis oratio, Lib. 1. de Orat. n. 159.* This is a true instance of Tully's taste in writing Latin. How curious is the expression, *libandus lepos*! He often makes use of it in other places very elegantly. *Nulla te vincula impediunt ullius certæ disciplinæ, labasque ex omnibus quodcumque te maxime specie veritatis movet, Lib. 5. Tusc. 82. Omnibus unum in locum coactis scriptoribus, quod quisque commodissime præcipere videbatur, excerptissimus, & ex variis ingeniis excellentissima quæque libavimus, 2 de Inv. 4. Non sum tam ignarus causarum, non tam insolens in dicendo, ut omni ex genere orationem aucuper, & omnes undique flosculos carpam atque delibem, Pro Sext. 119.*

2. *Habeat tamen illa in dicendo admiratio ac summa laus umbram aliquam & recessum, quo magis id quod erit illuminatum extare atque eminere videatur, 3 de Orat. n. 99.* All the terms are chosen, and proper to the image, from whence the metaphor is taken; *umbra, recessus, illuminatum, extare, eminere.* And this passage teaches us not to expect the delicacy we speak of to be equally diffused through every part of a discourse.

3. *Dicebat Isocrates, doctor singularis, se calcaribus in Ephoro, contra autem in Theopompo frænis uti solere: alterum enim exultantem verborum audacia reprimebat, alterum cunctantem & quasi vericundantem incitabat. Neque eos similes effecit inter se, sed tantum alteri affinxit,*  
de

*de altero limavit, ut id conformaret in utroque, quod utriusque natura pateretur.* Lib. de Orat. n. 36.

This passage would admit of several observations; but I shall confine myself to these two expressions, *alteri affinxit, de altero limavit*, which seem to be very just and extremely elegant. Put but *adjecit* and *detraxit*, which are synonymous to them, in their stead, and see the difference.

**ALTERI AFFINXIT.** *Affingere* in good latinity signifies *adjungere*. *Ne illi vera laus detracta oratione nostra, nec falsa afficta esse videatur*, Pro leg. Man. 10. *Faciam ut intelligatis in tota illa causa, quid res ipsa tulerit, quid error affinxerit, quid invidia confarit*, Pro Cluent. 9.

**DE ALTERO LIMAVIT.** This word in its simple meaning has nothing which strikes us. *In arbores exacuunt limantque cornua elephantis*, Plin. But in the figurative sense it has always something beautiful and remarkable. Sometimes it signifies to retrench, and sometimes to adorn, because it is by taking off what is superfluous, that the file polishes and finishes. 'Tis here taken in the first sense, *de altero limavit*, as in this other passage of Cicero, *De tua beneficia prolixaque natura limavit aliquid posterior annus propter quandam tristitiam temporum*, Ep. 3. lib. 8. *Limare*, when it signifies to polish, to adorn, to finish, is likewise very elegant. *Neque hæc ita dico, ut ars aliquid limare non possit . . . Hæc limantur a me politius*, Cic. *Limandum expoliendumque se alicui permittere*, Plin. jun.

The comparing of several passages, where the same words are used, may be very useful to the boys, and also to the masters, by enriching their memory with a great many elegant ways of expression, and by giving them a taste of good and pure latinity. Rob. Stephens's Latin Thesaurus, and for want of it Charles Stephens's Dictionary, which is no other than an abridgment of the Thesaurus, and which a good master cannot be without, will supply abundance of examples,

examples, out of which he may chuse such as will best suit his purpose. The Latin apparatus of Tully will be also very useful to him. And the pains he takes in making extracts, and in transcribing the most beautiful passages, will neither be unserviceable to himself nor his scholars; especially if he is careful to throw great part of the beautiful expressions, he dictates by word of mouth, into their exercises.

#### IV. *Of the Use of Particles.*

In the first edition of this work I forgot to treat of particles, which are not however a matter of indifference either for the understanding of the Latin tongue, or in composition. By this word we understand prepositions, conjunctions, adverbs, &c. Particles contribute very much to the force, delicacy, and beauty of this language, and point out the turn and propriety of it. Nothing serves more to express the genius and peculiar character, which distinguishes it from others. Nothing shews better, whether a man, who now speaks or writes Latin, is master of the beauties and elegance of the language, or is well read in the ancient authors. For it often happens, without our perceiving it, (and who can hope to be entirely exempt from this fault?) that we speak our native tongue in Latin, by following the same turn, the same order of words, the same manner of expression, which we use in our own language, and which are absolutely different in Latin. It is therefore of moment to teach youth the use which good authors make of this kind of particles, and this study may be proper for every class, by proportioning the remarks to the capacity of the scholars.

Turfellin has drawn up a little book on this subject, which is extremely well wrote. And before him Steuvechius, a man of learning in Germany, \* had

\* 'Tis called, *Godeſcalci Stuvechii Huſdani de particulis linguæ Latinæ liber*, and was printed at Cologne in 1580.



treated the same thing with a great deal of order and exactness. These two books may be of some assistance to the masters. We learn from them, that the particles serve not only to join sentences together, or the different parts of the same sentence, but to set off and vary the style ; as will appear more evident from a few instances.

The first word we meet with in Turfelin is the preposition *a* or *ab*. He produces thirteen or fourteen different significations of it, which he supports with several authorities. I shall mention but a few of them.

*Si caput a sole doleat*, Plin. By reason of the sun.

*Pecuniam numeravit ab ærario*, Cic. The money of the treasury.

*Vide ne hoc totum faciat a me*, Cic. Do not make for me.

*Mediocriter a doctrina instructus, angustius etiam a natura*, Cic. On the part of instruction . . . on the part of nature.

*Ab recenti memoria perfidiæ, aliquanto minore cum misericordia auditi sunt*, Liv. Because of the still fresh remembrance of their treachery.

*Homo ab epistolis*. A secretary, a man employed to write letters.

#### ENIMVERO.

This word has several different significations, which are all elegant.

To affirm or deny with more force ; to insist strongly upon any thing. *Tum te abiisse hinc negas ? . . . Nego enimvero*, Plaut. *Tunc enimvero deorum ira admonuit*, Liv.

To express the joy and readiness, wherewith any thing is done. *Illi enimvero se ostendunt, quod vellet, esse facturos*, Cic.

'Tis also used to express indignation. *Enimvero hoc ferendum non est*, Cic.

E o.

This adverb is construed different ways.

*Quarum rerum eo gravior est dolor, quo culpa major,* Cic.

*Eo tardius scripsi ad te, quod quotidie te expectabam,* Cic.

*Id eo facilius credebatur, quia simile vero videbatur,* Cic.

*Non eo dico. C. Aquili, quo mihi veniat in dubium tua fides,* Cic.

A careful master knows how to make use of this sort of remarks. He makes not a great many at a time, for fear of overcharging the memory of the boys. He introduces them at a proper season as opportunity offers. He supports them with several instances, to make the deeper impression; and he endeavours afterwards to throw them into the exercises he sets them to make. And I am of opinion, that this kind of exercise may be very useful both for the understanding of the language, and the elegance of composition.

V. Of difficult and obscure Passages.

Difficulty and obscurity in authors may arise either from what relates to history, fable, and antiquities; or from a perplexed and sometimes an irregular construction; from expressions that are uncommon, metaphorical, and capable of several meanings; or from want of correctness in the text, and the same passage being read various ways, which often encreases the obscurity instead of removing it.

1. To be able to understand and explain authors well, it is absolutely necessary for a master to be acquainted with the fable, history and customs of the ancients. He is not obliged to spend a great deal of time upon them, but he must neither be ignorant of them, nor neglect them. This point must not take up the whole business of his explication, but it must  
make

make a part of it. Under this head there is a kind of obscure erudition, ill-digested, and loaded with useless and trifling facts, and in a word more capable of corrupting the understanding than improving it. And we may justly apply to it what Quintilian says upon another subject, <sup>k</sup> *Inter virtutes grammatici habebitur aliqua nescire*. But there is withal an ignorance in this case, which can proceed only from idleness, and which would be inexcusable in men of letters, who pass a part of their lives in studying the ancients, and by their profession are to teach others the knowledge of them. But I shall speak of this matter more at large in another place.

2. When a perplexed construction occasions the obscurity, 'tis removed at once by disposing the words in their natural order. This sentence, which stands at the beginning of Livy, *Utrumque erit, juvabit tamen rerum gestarum memoriae principis terrarum populi pro virili parte & me ipsum consuluisse*, may puzzle the boys at first view. But place the words in the following manner, and there is no obscurity in them; *Juvabit & (id est etiam) me ipsum consuluisse pro virili parte memoriae rerum gestarum populi principis terrarum*. This passage of the 6th book, *Ita omnia constante tranquilla pace, ut eo vix fama belli perlata videri posset*, has certainly some obscurity in it, which vanishes upon placing them thus, *Ita omnia tranquilla (subaudi erant) pace constante, ut, &c.*

3. Sometimes the difficulty arises from certain extraordinary or irregular constructions, which one word may clear up.

*Eo melioribus usuras viris*, <sup>l</sup> says Romulus, addressing himself to the Sabine women, who had been carried off, *quod annixurus pro se quisque sit, ut, cum suam vicem functus officio sit, parentum etiam patriæque expleat desiderium*. 'Tis the last part of this sentence, that is somewhat obscure. It may be made plainer by

<sup>k</sup> Lib. 1. cap. 4.

<sup>l</sup> Liv. lib. 1. n. 9.

giving it a little more length. *UT CUM secundum SUAM VICEM, seu, quod ad se proprie spectat, suo quisque FUNCTUS OFFICIO SIT, id est, cum suæ quisque conjugii amorem præstiterit quem vir uxori debeat; cumulationem insuper impendat caritatis modum, quo PATRIÆ ET PARENTUM amissorum illis jacturam DESIDERIUMQUE EXPLEAT.*

*Hinc patres, hinc viros orabant (Sabinae mulieres) ne se sanguine nefando soceri generique respergerent: ne parricidio macularent partus suos, nepotum illi, liberum hi progeniem<sup>m</sup>.* There is no obscurity but in the second clause. It consists in the last words, *nepotum . . . liberum. . . progeniem*, which signify *nepotes* & *liberos*; and still more in the preceding ones, *ne parricidio macularent partus suos*. They call parricide the crime, by which the fathers-in-law and the sons-in-law were about to kill one another, and they conjure them to spare their children and grand-children that shame, who might otherwise be told that their fathers or grand-fathers were parricides. A great critick is of opinion, that we must here necessarily read *orbarent* instead of *macularent*; but he is mistaken, and this shews that we should not easily give in to altering texts.

<sup>n</sup> *Quia occisione prope occisos Volscos movere sua sponte arma posse, id fides abierit.* The construction of the last words is very unusual, and requires a word to explain it. *Quia fides abierit, fides non sit, id est, credi non possit, occisione prope occisos Volscos movere sua sponte arma posse, quia, inquam, credi non possit id ita esse. . .*

<sup>o</sup> *Sunt & belli sicut pacis jura justeque ea non minus quam fortiter didicimus gerere.* To what does *ea* here relate? The sense carries it before the syntax. For 'tis plain that *bella* must be understood.

<sup>p</sup> *Filiam pater avertentem causam doloris. . . elicit, comiter sciscitando, ut fateretur, &c.* The expression, *Filiam pater elicit ut, &c.* is uncommon, and requires explaining.

<sup>m</sup> Liv. lib. 1. n. 19.

<sup>n</sup> Liv. lib. 3. n. 10.

<sup>o</sup> Liv. lib. 3. n. 27.

<sup>p</sup> Liv. lib. 6. n. 54.



4. At other times the reader is puzzled by an unusual metaphor, or an expression capable of different constructions.

<sup>a</sup> *Dissipatæ res nondum adultæ discordia forent; quas fovit tranquilla moderatio imperii, eoque nutriendo perduxit, ut bonam frugem libertatis maturis jam viribus ferre possent.* This passage is admirable both for the substance of the reflection itself, and the manner wherein it is expressed. But from whence is the metaphor taken, in which its principal beauty consists? For the explication of the passage must begin with that, as it cannot be understood without it. Had Livy a view to the cares of a nurse, and the light and simple nourishment which children have need of, before they can be brought to digest more solid food? Or did he take his comparison from the moderate warmth of the earth, which after having swelled and softened the grain, and made it shoot out at first a small green point, strengthens it insensibly, and conducting it by different degrees to its maturity, enables it at last to support the weight of the ear? I have known two learned professors divided upon this passage, support each their sentiments with very plausible reasons; and 'tis sure a point of difficulty.

<sup>r</sup> Livy ends the description of the punishment of Brutus's children with this excellent reflection. *Nudatos virgis cædunt, securique feriunt; cum inter omne tempus pater, vultusque & os ejus, spectaculo esset, eminente animo patrio inter publicæ pænæ ministerium.* Two very different meanings are given to these last words *animo patrio*. The one side urges, that they signify, that upon this occasion the character of consul gained the ascendant over that of the father, and the love of his country stifled all sense of compassion in Brutus towards his son. This verse in Virgil, *Vincet amor patriæ*, and the insensibility and rigor which <sup>f</sup> Plutarch ascribes to Brutus, seem to confirm this exposition. Others on the contrary maintain, and their

<sup>a</sup> Liv. lib. 2. n. 1.

<sup>r</sup> Lib. 2. n. 5.

<sup>f</sup> Vit. Public.

sentiments seem more reasonable, and better founded in nature, that these words signify, that during the execution of so sad a sentence, which the office of consul imposed upon Brutus, how much soever he strove to suppress his grief, the affection of the father broke out, notwithstanding his endeavours. And the verse in Virgil necessarily carries this sense along with it, as it expresses a struggle betwixt the sentiments of nature, and the love of his country, and that the latter should get the better, *Vincet amor patriæ*.

Such difficulties as these may serve to form the judgment of the boys, to give them a taste of true and exact criticism, and to throw a variety and cheerfulness into their studies, which may render them more agreeable.

5. There is another kind of difficulties arising from the corruption of the text. In my opinion we owe this justice to the good authors of antiquity, when we find in their writings passages of an impenetrable obscurity, and void of all sense, to think that the text is corrupt, and something wanting; after which we may have recourse to conjectures.

<sup>t</sup> *Dignos esse, qui armis (Volas) cepissent eorum urbem agrumque Volanum esse.* M. le Febvre writes *dignum esse, id est æquum*.

<sup>u</sup> *Non jam orationes modo Manlii, sed facta popularia in speciem, tumultuosa eadem, qua mente fierent, intuenti erant.* Gronovius clears up this passage by changing two letters, and substituting *intuenti*. *Facta, popularia in speciem, tumultuosa eadem, qua mente fierent intuenti, erant.*

<sup>w</sup> *Sic libris fatalibus editum esse, ut, quando aqua Albana abundasset, tum, si eam Romanus rite emisisset, victoriam de Veientibus dari.* The fault is evident, *ut . . . dari*, whether it proceeds from the inadvertency of the author, or the ignorance of the copist.

Pliny the naturalist speaks thus of the small worm, from whence the bee is formed: <sup>x</sup> *Id quod exclusum est,*

<sup>t</sup> Liv. lib. 4. n. 49.

<sup>u</sup> Lib. 6. n. 14.

<sup>w</sup> Lib. 5. n. 15.

<sup>x</sup> Plin. hist. nat. lib. 11. cap. 16.

*primum vermiculus videtur candidus, jacens transversus, adhærensque ita ut pascere videatur.* These last words *ita ut pascere videatur*, which were in all the editions and manuscripts, scarce make any tolerable sense; and thus they have very much puzzled all the criticks, who have taken a great deal of pains to explain them, or to introduce a various reading. This passage has been perfectly restored by the bare change of a few letters, *ita ut pars ceræ videatur.* As this small worm is white, and sticks close to the wax, it seems to be part of it. This emendation, which is one of the happiest in its kind, we owe to the learned F. Petavius, and after him to F. Hardouin, who before he had seen the former's note, had corrected the place in the same manner; and confirms the correction by a passage in Aristotle, which proves it to be just.

#### VI. Of the ancient Manner of pronouncing and writing Latin.

The gift of speech, and the invention of writing, are two inestimable advantages, that Divine Providence has been pleased to grant mankind, which could never have been obtained by their unassisted endeavours.

“ 'Tis a wonderful invention, (says <sup>y</sup> a great man upon this subject) to compose such an infinite variety of words out of five and twenty or thirty sounds, which without any thing in themselves resembling what passes in our minds, do notwithstanding discover the whole secrets of them to others, and enable those who cannot otherwise penetrate so far to understand whatever we conceive, with all the different motions of our souls.” <sup>z</sup> And 'tis a second wonder, almost as astonishing as the first, to have found the means by drawing figures upon paper of speaking to the eyes as well as the ears, of fixing so light a substance as words, of giving consistence to sounds, and colour to thoughts.

<sup>y</sup> Gram. raison. p. 27.

<sup>z</sup> Phœnices primi, si fama creditur, ausi  
Mansuram rudibus vocem signare figuris,

Lucan. l. 3. The

The boys should be early informed of this two-fold advantage, we every day, and almost every moment, find serviceable, and for which we seldom make our acknowledgments to God in the manner we ought.

The ancient manner of writing and pronouncing being an essential part of grammar, should be taught the boys at their first entrance upon study. But some observations may be reserved to a more advanced age, as they require a greater maturity of judgment.

It is absolutely necessary for the boys to be well acquainted with the nature of the letters, and the connexion they have with one another. This knowledge will make them better distinguish the cadence and harmony of periods, discover the etymology of certain words, know how they were anciently pronounced, and sometimes even enable them to understand very obscure passages in authors, or to restore such as have been corrupted.

The ancients in speaking always expressed the quantity of the vowels, and distinguished constantly the long from the short ones in pronunciation. We observe this distinction in the penultima of words of more than two syllables, *amabam*, *circundabam*; but there does not usually appear the least trace of it in words of two syllables, *dabam*, *stabam*, which is a very considerable defect. By this means the Latin verses lose a great part of their grace, when uttered by us. 'Tis as though we should pronounce *pâte* in French, when spoken of animals, like *pâte*, which signifies paste. M. Perrault, for want of knowing the nature of letters, maintained that the *a* of *cano* in the verse of Virgil, *Arma virumque cano*, should be pronounced like the *a* in the penultima of *cantabo*, in the verse criticized upon by Horace, *Fortunam Priami cantabo & nobile bellum*. It is, says M. Despreaux in his confutation, a mistake he imbibed at school, where the bad method of pronouncing short letters in Latin words of two syllables as long ones, is generally practised.



The ancients sometimes confounded the *e* and the *i* in writing, and evidently did so in pronunciation. <sup>a</sup> Quintilian observes, that in his time they wrote *here* instead of *heri*, that *sibe* and *quase* were to be found in several books instead of *siti* and *quasi*, and that Livy wrote thus. From whence doubtless it happens, that these letters are indifferently used in certain cases, *pelvem* or *pelvim*, *nave* or *navi*. Hence also it is, that as the *e* in the diphthong *ei* was scarce founded, and the *i* only almost heard, this last letter has remained single in certain words, as *omnis* for *omneis*, which is so very frequent in Sallust.

<sup>b</sup> Crassus in Tully reproaches Cotta, that by stifling the *i*, and dwelling too long upon the *e*, in the diphthong *ei*, he did not pronounce like the orators of old, but like the ploughmen, who, according to Varro, said *vellam* for *veillam*, or *villam*. A fault, very like, is at present very customary among abundance of persons, who pronounce the *i* almost like an *e*, in such words as have an *i* before an *n*, as *princeps*, *ingens*, *ingenium*, *induo*; whereas in these words it should be pronounced as in the preposition *in*, and when the *i* is followed by other letters, *immitis*, *primus*.

The vowel *u* was pronounced *ou* by the Latins, and is still so by the Italians and Spaniards. *Cuculus* was pronounced as we should do *coucoulous*, whence comes the French word *coucou*; which words in both languages have been formed by an *onomatopeia*, that is, an imitation of the sound taken from the cry of that bird. Now this pronunciation adds a peculiar grace and softness to the Latin words. We have some little remains of it in such words as have an *u* before an *m* or an *n*, *dominum*, *dederunt*; which should not be pronounced, as written with a full *o*, *dominom*, though this is very common.

<sup>a</sup> Lib. 1. cap. 7.

<sup>b</sup> Quare Cotta nosse, cujus tu illa lata, Sulpici nonnunquam imitatus ut *iota* literam tollas, & *e* ple-

nissimum dicas, non mihi oratores antiquos, sed mēssores videris imitari. 3. de Orat. n. 46.

Among the four liquids, *l*, *r*, *m*, *n*, the two first are justly so called; for they are indeed flowing, and pronounced with ease and quickness. The *m* has a very thick sound, and for that reason Quintilian calls it *mugientem literam*. He observes, that as there was something heavy in it, it was formerly cut off at the end of a word, *die' banc*; <sup>c</sup> and even when it was wrote, it was scarce pronounced, *Multum ille & ter- ris, multum jactatus & alto*. And thus there was a smoothness and grace in the pronunciation of this verse, which we now know nothing of.

The *s* is called hissing, from the sound it makes; for which reason it used formerly to be cut off at the end of a word, *serenu' fuit, dignu' loco*. There are some French words, in which the same letter is suppressed in pronunciation, though retained in writing: *Vous, nous, faites*. . . The Romans always sounded the *s*, and pronounced it fully in the middle of a word, as in the beginning, *miseria, seria*. They even doubled it in the middle, when a long vowel went before it, *caussa, cassus, divissiones*. <sup>d</sup> And thus Tully and Virgil wrote. Our language softens this letter in the middle of a word, and we pronounce Latin in the same manner.

The *z* was pronounced by the Latins with great smoothness, which, according to <sup>e</sup> Quintilian, diffused an agreeable charm through a discourse. It answered almost to our *s* between two vowels, *Muse*, with the addition of something like the sound of a *delta* after the *s*. 'Twas thus the Dorians pronounced and wrote it in Greek, *συγισδα* for *συγιζω*, which certainly is very smooth. Some think the *d* should be pronounced before the *s*, *Mezentius, Medsentius*.

From the relation, which certain letters bear to one another, as of *b* and *p* to *d* and *t*, we learn why

<sup>c</sup> Etiam si scribitur, tamen parum exprimitur: adeo ut penè cuiusdam novæ literæ sonum reddat. Quint. l. 9. c. 4.

<sup>d</sup> Quomodo & ipsum (Cicero-

nem) & Virgilium scripsisse, manus eorum docent. Quintil. lib. 1. cap. 13.

<sup>e</sup> Lib. 12, cap. 10.

some words are wrote one way, and pronounced another. <sup>f</sup> Quintilian observes, that in *obtinuit* reason demands a *b*, but the ears hear nought but a *p*. And 'tis thus in all languages. The French pronounce *grant esprit*, *grant homme*, though they write *grand esprit*, *grand homme*.

The ancients strongly sounded the aspiration, especially before the vowels, which added great force and grace to the pronunciation. *Me-ne Iliacis occumbere campis Non potuisse, tuaque animam HANC effundere dextra ?* 1. *Æn.* 101. *Si Pergama dextra Defendi possent, etiam HAC defensa fuissent,* 2. *Æn.* 291. These admirable verses lose a part of their beauty, if the aspiration is not strongly expressed. 'Tis very usual with the boys to be negligent in this point, especially the Parisians, which the master's care may easily correct.

Several useful and important observations have been made upon the *v* and *j* consonants, which the ancients without doubt did not pronounce altogether as we do. It may be of service to inform the boys of them, and to let them know what is meant by the *Digamma Æolicum*, or double *gamma*, a character designed to express the *v* consonant, *TERMINA FIT FOR TERMINA VIT.* The Emperor Claudius, though master of the world, had not credit enough to have it admitted among the Latin letters.

From these observations, and several others of a like nature, we must conclude that the Romans pronounced Latin in a very different manner, from what we do now; that thus both their prose and verse lose a great part of their beauty when pronounced by us, as we see ours are very much mangled by foreigners, who are unacquainted with our manner of pronouncing. They had a thousand delicacies in their delivery, which we are strangers to. They distinguished the accent from the quantity, and knew very well how to raise the sound of a syllable without making it

<sup>f</sup> Lib. 1. cap. 13.

long, which we are not accustomed to observe. They had even several sorts of long and short vowels, and uttered them with a sensible difference. The whole people were very delicate in this point, and we learn from Tully, that if a syllable was pronounced longer or shorter than it should be in the verses of a comedy, the whole theatre would cry out against the false pronunciation, without any other rule than the perception of the ear, which was accustomed to the difference betwixt long and short syllables, as also to the rising and falling of the voice, wherein the knowledge of accents consists.

Such observations as these upon the manner of pronouncing and writing among the ancients, may be very useful, and at the same time agreeable to the boys, provided the masters make a judicious choice of them, introduce them at a seasonable time, and do not make too many of them at once, which may become very irksome and tedious. And till they have leisure to consult the originals themselves, they may instruct themselves upon this head in a little time, and with very little trouble, from the *Methode Latine* of Port-Royal, whence I have borrowed most of the reflections I have made upon this subject. That book, though it is not without its faults, will soon teach them to inform their scholars in many points, which are equally useful and curious.

They will see there that it is most proper to write *sumsi, deliciae, vindico, autor* or *auctor, convivium, secundus, felix, femina, fenus, fetus, lacrima, poena, patricius, tribunicius, fictitius, novicius, quatuor, quicquid, Sallustius, Appuleius, fidus, solemnus, sollicitum, sulfur, subscliva, or subsecliva*, with several other like observations, confirmed by proofs and authorities.

\* In versu quidem theatra tota reclamant, si sit una syllaba aut brevior aut longior. Nec vero multitudo pedes novit, nec ullos numeros tenet: nec illud, quod offendit, aut cur, aut in quo offen-

dat, intelligit; & tamen omnium longitudo & brevitudo in sonis, sicut acutarum graviumque vocum, iudicium ipsa natura in auribus nostris collocavit. Orat. n. 173.



## III.

*Of the Custom of making the Boys talk Latin in the Classes.*

There are two extremes in this case, which in my opinion are equally faulty. The one is not to suffer the boys to talk any other language in their classes than Latin; and the other is to neglect entirely the making them talk in that language at all.

I. As to the first inconvenience, I do not comprehend how it can be required of the children to talk a language they do not yet understand, or which they are absolutely strangers to. Use alone may suffice for living languages, but not for the dead, which cannot well be taught otherwise than by the assistance of rules and the reading of authors, who have wrote in them. Now it requires some considerable time, before they can arrive at the understanding of those authors.

Besides, supposing they should not be obliged to talk Latin, till some authors had been explained to them, is there the least reason to expect, that even then, by talking with one another and in their classes, they should be able to express themselves in a pure, exact, and elegant manner? How many improprieties, barbarisms, and solecisms would escape them? And is this a likely way of teaching them the purity and elegance of the latin tongue? Or would not the low and sorry language of their familiar discourse necessarily creep into their compositions?

If they were obliged always to talk Latin so early, what will become of their mother tongue? Is it reasonable to give it up, or neglect it, for the sake of a foreign one? I have already observed, the Romans did not act thus with their children, and a great many reasons may induce us to imitate them in this point. As the French language is now introduced into almost all the courts of Europe, not by the violent methods of arms or authority, like that of the Romans, but by  
its

its politeness and charms; as almost all negotiations, publick or private, and treaties between Princes, are transacted in scarce any other language; as it is become the common language of all gentlemen in foreign countries, and is generally used by them in the commerce of civil life; would it not be a shame for Frenchmen in a manner to renounce their country, by deserting their mother tongue, in favour of another, which with regard to them can never be either so extensive in its use, or so necessary?

But the greatest inconvenience of all in this custom, and which affects me most, is that in some measure it cramps the genius of the boys, by laying them under a constraint which hinders them from expressing themselves with freedom. One of the principal parts of a good master's business, is to accustom youth to think, reason, ask questions, propose difficulties, and talk with exactness and some extent. And is this practicable in a foreign tongue? Or are many masters capable of doing it themselves?

It does not follow however from what I have observed, that this custom should be entirely neglected. Not to mention a number of unforeseen occasions, which may happen in life, especially in travelling into other countries, where the talent of understanding and talking Latin with ease becomes very serviceable, and sometimes absolutely necessary; as the majority of such as are brought up in colleges are one day to apply themselves, some to physick, others to law, a great many to divinity, and all to philosophy, they are indispensibly obliged, in order to succeed in their several studies, to accustom themselves early to talk the language of those schools, which is Latin.

Besides these reasons, the custom of talking Latin, when attended with solid study, may serve to make that language easier to be understood, by rendring it more familiar, and in a manner natural; and it may also be of use in composition, by supplying expressions in greater abundance.

The Romans, who were never to speak Greek upon any publick occasion, which they thought below the dignity of their Empire, were accustomed notwithstanding in their youth to compose in that language, and without doubt to talk it too; and <sup>s</sup> Suetonius informs us, that Tully constantly made declamations in Greek, till he came to be pretor.

It is therefore very convenient to make the boys sometimes talk Latin in their classes; to oblige them to prepare themselves for it at home by reading some stories to them out of the authors they learn, and then making them first give an account of them in their own tongue, and afterwards in Latin; and now and then to ask them questions in that language upon the observations made to them, whilst the authors were explaining. To this end the master himself should introduce some Latin with the French in his explications. For were they to be wholly made in Latin, they would be of no great service to the boys. As a foreign language always carries some obscurity along with it, they would not give ear to it with like pleasure and attention, and consequently not with like advantage. But if there is any story to be told, any point of antiquity to be related, any principle of rhetorick to be established, there is nothing to hinder all this from being done in Latin at first; after which the same things should be repeated in French more at large, and in different views, in order to their being the better understood.

This method would not only be useful to the scholars, but of service to the masters, as the consequence of it would be a great facility in talking Latin, which is necessary to them on many occasions, and is not to be acquired but by long use, and frequent exercise.

#### IV.

##### *Of the Necessity and Manner of improving the Memory.*

In the preceding editions I forgot to say any thing upon the subject concerning the manner of exercising

<sup>s</sup> Cicero ad præturam usque græcè declamavit, Suet. de clar. Rhet.  
n. 1, and

and improving the memory of youth, which however is of great importance to the progress they may make in study. I shall here add some reflections upon it.

Memory is the power, or faculty, by which the soul retains the ideas and images of the objects, which have either been conceived by the mind, or impressed upon the senses.

Of all the faculties of the soul, there is none more unaccountable than the memory. For can we easily conceive how the objects, which present themselves to the eyes, or strike upon the ears, (and so of the other senses, and still more of the thoughts and more intellectual notions) should leave behind them such footsteps in the brain, as to imprint there an actual image of those objects, with the power of recalling them to remembrance upon the first direction of the mind? What is then this store-house, this spacious repository, in which so many and so different things are laid up?

<sup>h</sup> Of what extent must the large field of the memory be, to contain such an infinite number of perceptions and sensations of every kind, as have been so many years in collecting? How many little lodgments and different cells, (if I may be allowed the expression) for so incredible a multitude of objects, all ranged in their

<sup>h</sup> Magna vis est memoriæ, magna nimis; penetrabile amplum & infinitum. Venio in campos & lata prætoria memoriæ meæ, ubi sunt Theauri innumerabilium imaginum sensus invectorum. Ibi reconditum est quicquid cogitamus, &c.... Nec omnia recipit recolenda cum opus est & retractanda grandis memoriæ recessus & nescio qui secreti & ineffabiles sinus ejus. Quæ omnia suis quæque foribus intrant ad eam, & reponuntur in ea. Nec ipsa tamen intrant, sed rerum sensarum imagines illic præsto sunt cogitationi reminiscenti eas . . . Ibi quando sum posco ut proferatur quicquid volo. Et quædam statim prodeunt, quædam requiruntur diutius, & tanquam de abstru-

toribus quibusdam receptaculis eruantur: quædam catervatim se proruunt, &, dum aliud petitur & queritur, profluunt in medium, quasi dicentia; Ne fortè nos sumus? Et abigo ea manu cordis à facie recordationis meæ, donec enubiletur illud quod volo, atque in conspectum prodeat ex abditis. S. August. Conf. l. 10. c. 7.

Quid? Non hæc varietas mira est, excidere proxima, vetera inhærescere? Hesternorum immemores, acta pueritiæ recordari? Quid? quòd quædam requisita se ostentant, & eadem fortè succurrunt: nec manet semper memoria, sed aliquando etiam redit? Quint. l. 11. c. 2.

respective



respective posts, without intermixture or confusion, without disturbing, displacing, or disordering each other.

But in the midst of such admirable order, and so wonderful an œconomy, what inequality sometimes, and, if I may be permitted to say so, what strange extravagance? Sometimes the objects return at the first signal, and as soon as they are called; at other times they require a long search before they appear, and we must draw them out in a manner by force from the secret corners and obscure retreats, where they lie concealed. Sometimes they crowd upon us in throngs, and the mind must give a kind of check to their approach, in order to separate from the rest such as it stands in need of. And whilst things that happened thirty or forty years before, present themselves uncalled others which are quite recent disappear, and seem to shun our sight.

An accident or a disease, shall efface at once all traces impressed upon the brain; and some years after, the re-establishment of health make them all revive.

But if the memory is so wonderful a faculty both in its cause and effects, we may say also that it is of infinite use in all the occasions of life, and especially in the attainment of the sciences. 'Tis the memory which is the guardian and trustee of all we see, of all we read, of all that our masters or our own reflections teach us. 'Tis a domestick and natural treasury, where a man securely lays up innumerable treasures of infinite value. Without it the study of several years would become useless, leave no impression behind it, and be continually flowing from the mind, like the water in the fable of the Danaïdes. 'Tis the memory, which, after having suggested to the orator in the warmth of composition the matter of his discourse, preserves for him all his thoughts and expressions, with the disposition of both, for whole weeks and months, and at the time he wants them, represents them to him with such fidelity and exactness, as to let nothing be lost.

The

<sup>i</sup> The assistance of the memory is neither less admirable nor less necessary in discourses, which are made extempore, where the mind, by a surprizing agility, taking a view at once of the arguments to be alledged, the thoughts and expressions, the manner of ranging them, the gesture and pronunciation, and still preceding what is actually delivered, supplies the orator with a continual and uninterrupted fund of matter, depositing the whole in a manner with the memory, which, after having faithfully received it from the invention, and delivered it to the elocution, restores it to the orator when required, without forestalling or retarding his orders a moment.

So wonderful and necessary a talent is at the same time a gift of nature, and the effect of labour, and is in some respects derived from both. It owes its original and birth to nature, and its perfection to art, <sup>k</sup> which never produces in us the faculties which are absolutely wanting, but gives increase and strength to such as are already happily begun.

An early application to improve the memory of children is therefore a matter of great moment. They have usually a very good one, and besides, in their tender years are scarce capable of any other pains; and this exercise should be regularly continued, as they grow up.

When I say that art may contribute very much to strengthen the memory, I do not mean that artificial memory invented by the Greeks, <sup>l</sup> which Tully and Quintilian speak of. This consisted in affixing the

<sup>i</sup> Quid? extemporalis oratio non alio mihi videtur mentis vigore constare. Nam dum alia dicimus, quæ dicturi sumus intuenda sunt. Ita, cum semper cogitatio ultra id quod est longius quærit, quicquid interim reperit, quodammodo apud memoriam deponit; quod illa quasi media quædam manus acceptum ab inventione tradit elocutioni. Quint, lib, 11, cap. 2.

<sup>k</sup> Ars habet hanc vim, non ut totum aliquid, cujus in ingenio nostris pars nulla sit, pariat & procreet, verum ut ea quæ sunt orta jam in nobis & procreata, educat atque confirmet. Cic. lib. 2. de Orat. n. 356.

<sup>l</sup> Cic. l. 3. Rhet. n. 28, 40. & lib. 2. de Orat. n. 351...360. Quint, lib, 11, cap. 2.

things and words, which were to be retained, to certain places and images, For places, for instance, they chose the different parts of a house, as the entry, the hall, the gallery, the chambers, &c. In the first they placed the exordium, in the second the narration, and so of the rest. In the first place, which was the scene of the exordium, they set several images in order, some of which were to express the different parts and periods of the exordium, and others to point out the expressions. It does not appear that any orator of antiquity ever made use of this method, which seems, in my opinion, more likely to puzzle and perplex the memory, than assist it; and Quintilian is of the same opinion. They tell a story of a parish-priest in Languedoc, that made a surprising use of this method. He had three or four hundred words given him to remember without any manner of connexion; and he repeated them all one after another, beginning with the first, and ending with the last; making use of the streets and houses of Montpellier to fix them in his mind.

<sup>m</sup> An happy memory must have two qualities; the one is to receive the ideas confided to it with ease and promptitude; and the other faithfully to retain them. 'Tis a great happiness when these two qualifications are naturally joined together; but care and pains may contribute very much to bring them to perfection.

The memory of some children is so slow and unactive, that it seems at first wholly unserviceable, and condemned to an entire sterility. But this should be no discouragement, nor should they yield to this first repugnance, which we often see conquered by patience and perseverance. Children of this disposition should have only a few lines given them at first to get by heart, but they should be made to get them very perfectly. We should endeavour too to take off from the disagreeableness of the task, by imposing upon them such matters

<sup>m</sup> *Memoriæ duplex virtus; facillè percipere, & fideliter continere. Quint. lib. 1. cap. 3.*

only as may please them, as for instance the fables of Fontaine, and such stories as affect them. A careful and diligent master will condescend to the capacity of his scholar, go along with him in his learning, and sometimes let him get the start of him, in order to convince him by his own experience, that he is able to do a great deal more than he thought he could; <sup>a</sup> *possunt, quia posse videntur*. Gentleness and commendation are of more efficacy here than severity and reproof. In proportion as we discern their progress, their daily task must be increased by degrees, and in a manner insensibly. And by this discreet conduct we shall find the sterility, or rather the natural difficulty of the memory may be surmounted; and 'tis surprising to see how boys, whom at first one should have been almost tempted to despair of, will become in this point very near equal to any of their companions.

One general rule in the matter we are upon is thoroughly to understand, and distinctly comprehend whatever we are to learn by heart. For a clear notion certainly contributes very much to assist and facilitate the memory.

Several persons have likewise found by experience, that the reading over what is to be got by heart two or three times in the evening before we go to sleep, is of great service; though a reason cannot easily be given for it, unless it is, that the traces, which are then printed in the brain, not being interrupted or broke off by the multiplicity of objects which interpose in the day-time, sink the deeper, and make a stronger impression, by means of the silence and tranquillity of the night.

Verses are more easily to be retained than prose, especially when the boys are able to discern their numbers and measures; but prose is most proper to exercise and strengthen the memory, as it is less easily learnt, has more liberty, and is not tied down to regular and uniform measures.

<sup>a</sup> Virgil.



We are still more sure of this advantage from single sentences, which have no connexion with one another, such as the Proverbs of Solomon and Ecclesiasticus. It is of great use to subdue the memory, by exercising it with the utmost difficulties, that we may have it ready to serve our purpose upon every occasion.

I am apt to think, that the getting without book select passages of the Greek authors, and especially the poets, is too much neglected. The instance I gave of a young gentleman who could repeat Homer by heart, before he left school, shews us on one hand how much the study of the Greek tongue was then had in honour by the university; and on the other, very highly recommends the practice I am here advising.

We ought to be far from considering the time as lost, which is spent in improving the memory; perhaps there is no time of our youth, that is better employed. But the master's prudence should regulate the task, which should every day be set the scholars, and proportion it, as much as may be, to their respective capacities.

In the classes, which are not very numerous, I should think a quarter of an hour might suffice for the repetition of lessons, and every Saturday a longer time be allotted for repeating all the lessons of the week.

The best way is to make them short and few, but to insist upon their being repeated with the utmost exactness. The memory, which always inclines to freedom, and bears not the yoke without difficulty, stands in need of constraint and subjection, especially at the first, and thereby contracts an habit of docility and submission to whatever is required from it.

Too great a regard cannot be paid to this exercise, and I am sorry to see the old custom of challenging for places laid aside, even in the higher classes, as it is of infinite service in promoting emulation, and improving the memory. There is a simplicity and infant

fant character which becomes youth of all ages, and which, without lessening the merit of the understanding, implies an innocence of manners far more estimable than the most shining qualifications.

There is a memory for words, and another for things. The first is what we have now been speaking of, and consists in faithfully repeating word for word what has been got by heart. The other consists, not in retaining the words, but the substance, meaning, and chain of what has been read or heard, as of a story, a speech at the bar, or a sermon; and this kind of memory is no less advantageous than the other, which is preparatory and introductive to it, and of far more general use.

It is of consequence to exercise boys also in this sort of memory, by making them give an account of what they have heard or read. They must begin with what is most easy, as fables, and short stories; and if they omit any material circumstance, it must be observed to them. When any harangue of an historian, any book of a poet, or any speech of an orator has been explained to them, nothing can be of greater service than to make them recollect it, and give the contents, first in general, and then more at large, by rehearsing exactly the order and division of the discourse, the different parts of it, and the proofs of each part. The same may be said of any lesson of instruction or sermon at which they have been present.

But to return to the memory of facts. Nothing is more usual than to hear persons of understanding, who have a taste for reading, complain that they cannot retain any thing they read, and that though they are very desirous of it, and take all the pains they can, almost all they have read escapes them, without leaving any thing behind it but a confused and general idea.

It

It must be owned, that some memories are so unfaithful, and, if I may be allowed the expression, so open on all sides, as to let every thing confided to them run through. But this defect may often proceed from negligence. Their end in reading is only to satisfy the present curiosity, without any consideration of the future. They endeavour rather to read much, than to advantage. They run fast on, and are continually desirous of new objects. And it is by no means wonderful, that those objects, multiplied *ad infinitum*, upon which they scarce allow themselves time to look, should make but a slight impression, and be effaced in a moment, without leaving any traces behind them. To remedy this inconvenience, they should not read so fast, often repeat the same thing, and give an account of it to themselves; and by this exercise, though troublesom and disagreeable enough at first, they would arrive, if not at the perfect remembrance of all they read, at least to retain the greatest and most essential part of it. If they would but comply with this method for a little while, they would soon be brought to own, that not retaining a great deal of what they read, was not so much owing to the unfaithfulness of their memory, as to their own indolence.

I shall conclude this small discourse with a reflection, which perhaps might have been more properly placed at the beginning of it; as it concerns the choice and discretion to be used in the improvement of the memory. All is not equally beautiful in authors; and though every thing for instance in Virgil deserves to be learnt, yet even there we have some passages more shining and useful than others. And as we cannot charge the memory of the boys in general with a whole author, good sense and reason require that we should chuse out such passages, as are most proper to improve the mind, and form the heart, by the beauty of the thoughts, and the nobleness of the sentiments.

° Plenus rimarum sum: hac atque illac perfluo. Ter.

This

This choice is still more necessary in other writers, such as historians and orators, which should not be laid before them in their full length, but by extracts and parcels.

The university has wisely ordained, that the exercise of the memory should be sanctified through the whole course of their studies, by directing the boys to learn every day by heart some verses out of the holy scripture.

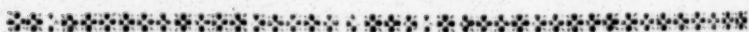




## BOOK the SECOND.

*Of Poetry.*

**T**HE subject we are now upon would require a whole work of itself, were we to give it its just extent. But as my design is confined only to the instruction of youth, or at most to the information of young tutors, I am obliged to more narrow bounds. I shall first make some general reflections upon Poetry, considered in itself; and then I shall descend to particulars, and lay down some rules concerning versification, and the manner of reading the Poets.



## CHAP. I.

*Of Poetry in general.*

**T**HE reflections I have to make upon Poetry in general will turn, upon an enquiry into the nature and origin of Poetry, by what degrees it has degenerated from its primitive purity, whether the profane poets may be allowed to be read in Christian schools; and lastly, whether the use of the names and ministration of the Pagan divinities be allowable amongst Christians.



## ARTICLE the FIRST.

*Of the Nature and Original of Poetry.*

**I**F we trace poetry back to its origin, I think we cannot question, but it had its rise from the very source of human nature, and was no other art at first than

than the voice and expression of the heart of man, when ravished and transported with the view of the sole object deserving to be loved, and alone capable of making him happy. Full of the idea of this object, which was at the same time his joy and glory, 'twas natural that he should ardently endeavour to express his sense of its grandeur and benevolence, and not being able to contain himself, that he should borrow the assistance of the voice, and words falling short of his inward sentiments, that he should supply their want by the sound of instruments, such as drums, cymbals, and harps, which the hands touched and made loudly to resound; that the feet also should have their part, and express in their manner, with motions directed by harmony, the transports he felt.

When these confused and inarticulate sounds become clear and distinct, and form words which carry distinct ideas of the sentiments the soul is filled with, the common and vulgar language is looked upon with disdain. An ordinary and familiar style appears too low and mean. It rises to the grand and the sublime, in order to attain to the grandeur and beauty of the object which charms it. The most noble thoughts and expressions are explored; the boldest figures collected; the most lively images and comparisons multiplied. Nature is run over, and its riches exhausted, to image the sentiments, and give an high idea of them. And then the mind delights to add to its words the numbers, measure, and cadence, which had been expressed by the action of the hands in playing on the instruments, and the motion of the feet in dancing.

This is properly the original of poetry, and herein its essence principally consists. Hence arise the enthusiasm of the poets, the fruitfulness of invention, the nobleness of sentiments and ideas, the sallies of imagination, the magnificence and boldness of terms, the love of what is grand, sublime, and marvelous. And hence by a necessary consequence arise the harmony

mony of verse, the musick of rhymes, the searchafter ornaments, the inclination to diffuse graces and charms throughout the whole. For the sovereign good being also the sovereign beauty, 'tis natural for love to seek to embellish and set off whatever it loves, and to represent such objects, as are pleasing, under an agreeable figure.

'Tis easy to discern all these characters of Poetry, if we go backward to the earliest ages, where it was pure and unmixed, and examine the most ancient pieces we have of this kind, such as the famous song of Moses upon the passage through the Red-sea. The prophet, with Aaron, Mary, and the other spiritual Israelites, ° discovering in that great event the deliverance from the tyranny of the Devil, which Jesus Christ was to procure to the people of God, and carrying their views forwards to the perfect liberty, which will be granted to the church at the end of the world, when it shall be translated from the miseries of this banishment to the happiness of an heavenly country, gave a loose to the transports of a joy, which the hopes of eternal felicity inspired. And for the carnal Israelites, whose thoughts were confined to earth, they saw in this deliverance, which the ruin of the Ægyptians rendered certain, as perfect an happiness as the senses could form. And therefore it was natural for both to express aloud the excess of their joy in songs and poetry, <sup>p</sup> as they did, and to join their hands in the concert by playing upon timbrels, and their feet in the dance.

The same characters may be observed in the song of Deborah, in those of Isaiah, and in the Psalms of David, who to his songs of joy and thanksgiving, adds almost always the sound of the lute and harp

° Cantantes canticum Moysin, servi Dei. Apocal. xiii. 3.

<sup>p</sup> And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women

went out after her with timbrels and with dances.

And Miriam answered them, Sing ye to the Lord, &c. Ex. xv. 20, 21.

with leaping and dancing. He calls upon all his hearers to join with him, and set the example himself, when he removed the ark, at which time abandoning himself wholly to the impulse of his joy, he played upon the harp, <sup>1</sup> and danced with all his might.

From what we have said, it may be concluded, that the right use of poetry appertains to religion, which alone proposes his real good to man, and shews it to be only in God. And thus amongst his own people it was set apart for religious uses, and employed in singing the praises of the Creator, in extolling the divine attributes, and celebrating his benefits; and even the commendation of great men, which it sometimes introduced into its songs, had always some reference to God.

This also among the idolatrous ancients was the chief subject of their poetry. Of this nature were the hymns they sung at their sacrifices, and the feasts ensuing them; such were the odes of Pindar, and the other lyric poets; and such the theogony of Hesiod.

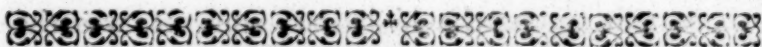
From the gods, by little and little, poetry descended to demigods, heroes, founders of cities, and the deliverers of their country, and extended to all who were esteemed authors of the publick happiness, and guardians of the commonwealth. The Pagans, who prostituted the divinity to whatever bore the character of a goodness sufficiently powerful to procure such advantages as were superior to the ordinary capacity of men, thought it reasonable to divide the praises of their gods with such, as shared with them the glory of procuring mankind the greatest good they knew, and the sole happiness they desired.

The poets could not treat these sublime subjects without entering into the praises of virtue, as the most beautiful attendant upon the divinity, and the principal instrument by which great men rose to the glory

<sup>1</sup> And David danced before the Lord with all his might. 2 Sam. vi. 14.



they admired in them. From the natural inclination, implanted in us, of embellishing whatever we love, and would render amiable to others, they applied themselves in displaying the beauty of virtue in the most lively colours, and in adorning their maxims and precepts with all the charms and graces imaginable, in order to make them the more grateful to mankind. But this was not from the motive of a sincere love to virtue in itself, as they buried all the obscure virtues in a profound silence, though often more solid, and always more necessary in the ordinary commerce of the world, and reserved their whole praises for such as attracted popular applause, and made a more splendid figure in the eyes of pride and ambition.



## ARTICLE the SECOND.

*By what Degrees Poetry has fallen from its primitive Purity.*

AS men entirely plunged in sensuality placed their whole happiness in it, and gave themselves up without restraint to the pleasures of eating and drinking, and the allurements of carnal desire, it naturally followed, that looking upon the gods as supremely happy from the nature of their existence, they should ascribe to them the most perfect felicity, they had the experience and idea of in themselves; that they should represent them as passing their time in feasting and pleasures<sup>r</sup>, and add to these the ordinary consequences, and vices, which they thought inseparable from them.

This principle of their theology soon taught them to make it a religious duty to consecrate all the pas-

<sup>r</sup> The drunkenness of Bacchus bearer, the nectar and ambrosia, and Silenus, the jests of Momus, &c. The marriages, jealousies, divorces, adulteries, incests, &c.

sions and disorders they supposed in their gods by solemn sacrifices and publick feasts. And this they were the more inclined to, from the secret pleasure they felt in seeing the image of their own passions delineated in such venerable examples, and in having the gods they adored the favourers and accomplices of all their debaucheries. And thence arose the very ancient custom of groves, which were almost constantly annexed to their temples, in order to cover the grossest disorders by their shade and retirement. Thence the worship of Baal-peor, mentioned in the 25th chapter of Numbers, which, according to the <sup>f</sup> Apoclypse, consisted in eating, and committing fornication, *edere & fornicari*. From thence what Herodotus relates of the ceremonies of Babylon, which the prophet Baruch had told long before him. And from thence the different kinds of mysteries, which concealed so much filth, and were so strictly commanded to be kept secret.

In the school of so profane a theology what could poetry say, poetry, which was peculiarly sacred to religion, and the natural interpreter of the sentiments of the heart? Its office required it to celebrate such gods as the publick religion pointed out, and to represent them with characters, passions, and adventures ascribed to them by fame. 'Twas religion that inspired the poet with invitations like these, <sup>t</sup> *Adsis lætitiæ Bacchus dator*. 'Twas religion which dictated the following maxim, <sup>u</sup> *Sine Cerere & Baccho friget Venus*. How could poetry avoid pursuing the wild mistakes of Paganism, whilst Paganism itself pursued the irregular motions of the heart? It could not but necessarily degenerate, in proportion as the two sources, upon which it depended, degenerated, nor could it avoid contracting the vices of both. Properly speaking, therefore, it was not poetry, which was the first cause of the Pagan impiety, or the corruption of manners;

<sup>f</sup> Apoc. ii. 24.<sup>t</sup> Virgil.<sup>u</sup> Terence.

but the corruption of the heart, which first infecting religion, thence carried the contagion into poetry, which speaks no other language than the heart dictates.

It must however be owned, that poetry in its turn has contributed very much to support this twofold depravation. For it is sure this profane and sensual theology would have had infinitely less authority over the mind, less reputation and credit among the people, if the poets had not exhausted all the wit, eloquence and graces, they were masters of, in its recommendation ; if they had not studied to gloss over such vices and crimes in the most lively colours, as must have fallen into contempt, had they not been set off with the ornaments which they supplied as a cover to their deformity, absurdity and infamy.

This is the foundation of the just reproaches, which the wise men among the heathen have thrown upon the poets. This is the subject of Tully's complaint against Homer in particular, that he has ascribed the frailties of men to the gods, instead of giving the virtues of the gods to men. <sup>w</sup> *Fingebat hæc Homerus, & humana ad deos transferebat ; mallem divina ad nos.* And 'twas upon this motive, that Plato banished the poets his republick, without so much as excepting Homer, though no body ever admired him more, nor perhaps more faithfully copied after him. Is it a proper lesson of temperance, <sup>x</sup> says he, for youth, to hear Ulysses say at Alcinous's table, that the greatest happiness and pleasure of life, is to eat, drink, and be merry ? The observation of Phœnix, that presents alone are capable of appeasing the gods and men, and the action of Achilles in refusing the body of Hector without a ransom, are they likely to inspire them with sentiments of generosity ? Will they learn to despise afflictions and death, or set a small value upon life, by seeing the gods and heroes overwhelmed with grief upon the loss of a person that is dear to them,

<sup>y</sup> Lib. 1. Tusc. quæst. n. 65.

<sup>x</sup> Lib. 3. de Repub.

and hearing Achilles himself say, that he would rather chuse to be the slave of the poorest peasant on earth, than reign over all the dead in the other world? But what gives Plato most offence against Homer, is the stories he tells of the gods, their quarrels, divisions, battles, wounds, thefts, adulteries, and excesses in the most infamous debaucheries, all supposititious facts according to him, and which should not have been exposed, even though they had been true. <sup>y</sup> Tully imputes also these absurd fictions to the poets, which make the gods of the heathen so ridiculous, and gives us a long detail of them.

They were both mistaken in this point, by not going back to the original source of the disorder. Homer was not the inventor of fables. They were far more ancient than him, and made up a part of the heathen theology. He described the gods in such manner as he had read them from his ancestors, and as in his time they were generally believed to be. Plato therefore should have found fault with the religion, which supposed such gods, and not with the poet, who represented them under the idea commonly received. And this was indeed the secret motive of the law, by which he banished them from his commonwealth. For all the theology of the Pagans was divided between two schools, <sup>z</sup> the poets and the philosophers. The first preserved the substance of the popular religion, established by customs and immemorial traditions, authorized by the laws of the state, and annexed to the publick feasts and ceremonies. The philosophers, who were secretly ashamed of the

<sup>y</sup> Nec multo absurdiora sunt ea quæ, poetarum vocibus fusa, ipsa suavitæ nocuerunt: qui & ira inflammatos, & libidine furentes induxerunt deos, feceruntque ut eorum bella, pugnas, prælia, vulnera videremus: odia præterea, dissidia, discordias, ortus, interitus, querelas, lamentationes, effusas in omni intemperantia libi-

dines, adulteria, vincula, cum humano genere concubitus, mortalesque ex immortalibus procreatos. Lib. 1. de nat. deor. n. 42.

<sup>z</sup> Per idem temporis interval- lum extiterunt poetæ, qui etiam theologi dicerentur. quoniam de diis carmina faciebant. S. Aug. lib. 18. de Civit. Dei. cap. 14.



gross errors of the people, privately taught a purer religion, cleared from the multitude of gods, abandoned to vices and shameful passions. And thus Plato by excluding the poets from his republick, banished the popular religion by a necessary consequence, to make room for his own; and by that artifice secured himself from the hemlock of Socrates, who had fallen under the people's displeasure for explaining himself too freely against the superstitions of the ancient and prevailing religion.

This reflection serves to remove the seeming contradiction there is in the conduct of the Athenians towards Aristophanes and Socrates. It is not known why they should be so impious in the theatre, and so religious in the Areopagus; and why the same spectators should publickly approve of buffooneries so injurious to the gods in the poet, and put the philosopher to death, who had spoke of them with much more reserve.

Aristophanes, by representing the gods upon the theatre under such characters and defects, as raised the laughter of the audience, did no other than copy after the publick theology. He imputed nothing new to them, or of his own invention, nor differed in the least from the popular and commonly received opinions. He spoke what all the world thought of them, and the most scrupulous spectator saw nothing irreligious to be shocked at, nor so much as suspected the poet of the sacrilegious design of ridiculing the gods.

Socrates, on the other hand, opposing the religion of the state, and throwing down the worship they had received from their ancestors, with all the solemnities, ceremonies, and mysteries attending upon it, and thus giving offence to all the established and generally received prejudices, was looked upon as a declared atheist; and the people enraged at so sacrilegious an attempt, which attacked whatever they held to be most sacred, gave a loose to the whole fury of their zeal in vindication of their religion. For some religion

religion is necessary to mankind ; they cannot be without it ; and the principles of it are too deeply implanted in the heart, to be wholly suppressed. But then they would have it to be indulgent, easy, and complaisant, and that instead of laying a restraint upon their natural inclinations, or condemning them, it should authorize and excuse them. 'Twas a religion of this character the Athenians were fond of, and by representing it under these colours, Aristophanes acquired their applauses and commendation.

The same motive inspired the Romans with great indulgence for the theatre, and engaged them in some measure to consecrate the license it took in regard to the gods, by giving it a place among the ceremonies of religion, of which their stage-plays were a part ; though on the other hand the magistrates were very careful to screen the honour of the citizens from the invectives of satyr. In reality, these plays did not discredit the gods in the opinions of the people, who had been accustomed from their infancy, to reverence them with the same passions, that were ascribed to them upon the stage, and lost nothing of their ordinary veneration for them by the jests which were passed upon them ; whereas the satyrs did really dishonour the great men of the commonwealth in the minds of the Roman people, and by making them less esteemed and respected by the publick, rendered them less serviceable to the state, and more unfit for command.

St. Augustine upbraids the Romans with great force and spirit for so inconsistent a conduct. " Why (<sup>a</sup> says he, applying himself to Scipio, whose words upon this subject he had quoted but just before) " do you approve of forbidding the poets to defame a Roman under pain of death, and allow them the liberty of reviling your gods ? Is then your Senate dearer to you than the Capitol ? Do you prefer Rome to Heaven, and your own reputation to that

<sup>a</sup> S. Aug. lib. 2. de Civ. Dei. cap. 12.

“ of the gods ? Do you tie up the poets tongues,  
 “ when the credit of your citizens is concerned ;  
 “ and will you let them loose against the gods, under  
 “ your own inspection, and in your very presence,  
 “ without either senator, censor, or pontiff opposing  
 “ the liberties they take ? Shall it be criminal in a  
 “ Plautus or a Nævius to reflect upon the Scipio’s or  
 “ Cato ; and shall Terence be allowed to abuse and  
 “ dishonour Jupiter without censure, by proposing  
 “ him to young persons as a master and preceptor in  
 “ criminal intrigues ? ”

<sup>b</sup> St. Augustine in the same place charges another contradiction upon the Romans no less absurd and ridiculous. <sup>c</sup> Their players were declared infamous, and as such judged unworthy the exercise of any employment in the commonwealth, and shamefully expelled their tribe, which was the most infamous punishment the censors could inflict upon the citizens.

It must be observed, that these stage-plays were instituted among the Romans by the order and authority of the gods, and made up a part of the religious worship which was paid to them. *Nec tantum hæc agi voluerunt, sed sibi dicari, sibi sacrari, sibi solemniter exhiberi.* How then, says St. Augustine, can they punish an actor for being a minister of this divine worship ? With what countenance can they declare the players infamous, whilst they adore the gods, that require their service ? *Quomodo ergo abjicitur scenicus, per quem colitur deus ? & theatricæ illius turpitudinis qua fronte notatur actor, si adoratur exactor ?* and is it not still more extravagant to set a mark of infamy upon the \* actors, and load the poets, who are the authors of the pieces represented, with praise and

<sup>b</sup> Ibid. cap. 13.

<sup>c</sup> Cùm artem ludicram scenam-  
 que totam probro ducerent, genus  
 id hominum non modò honore  
 civium reliquorum carere, sed  
 etiam tribu moveri notatione cen-

soria voluerunt. Cic. lib. 4. de  
 Rep. apud S. Aug. de Civit. Dei,  
 cap. 9. & 13.

\* Macrobius has preserved a  
 copy of verses of an exquisite  
 taste, where the poet Laberius,  
 author

and honours? <sup>d</sup> *Qua ratione rectum est, ut poeticorum figmentorum & ignominiosorum deorum infamentur actores, honorentur auctores?*

author of the Mimi, and a Roman knight, whom Julius Cæsar had obliged to appear upon the stage against his will, expresses his just grief for having incurred this perpetual dishonour through an excess of complaisance to his Prince. 'Twas the prologue to the comedy he acted, and deserves to have a place here entire.

Necessitas, cujus cursus transversus impetum  
 Voluerunt multi effugere, pauci potuerunt,  
 Quod me detrusit penè extremis sensibus?  
 Quem nulla ambitio, nulla unquam largitio,  
 Nullus timor, vis nulla, nulla auctoritas  
 Movere potuit in juventa de statu;  
 Ecce in senecta ut facilè labefecit loco  
 Viri excellentis mente clemente edita  
 Submissa placidè blandiloquens oratio!  
 Etenim ipsi dī negare cui nihil potuerunt,  
 Hominem me denegare quis posset pati?  
 Ergo his tricennis annis actis sine nota,  
 Eques Romanus lare egressus meo,  
 Domum revertar mimus. Nimirum hoc die  
 Uno plus vixi mihi quàm vivendum fuit.  
 Fortuna immoderata in bono aequè atque in malo,  
 Sibi tibi erat libitum literarum laudibus  
 Floris cacumen nostræ famæ frangere:  
 Cur, cùm vigebam membris præviridantibus,  
 Satisfacere populo & tali cùm poteram viro,  
 Non flexibilem me concurvâsti ut carperes?  
 Nunc me quod deiecis? Quid ad scenam affero?  
 Decorem formæ, an dignitatem corporis,  
 Animi virtutem, an vocis jocundæ sonum?  
 Ut hedera serpens vires arboreas enecat,  
 Ita me vetustas amplexu annorum necat.  
 Sepulchri similis nihil nisi nomen retineo.

Macrob. Sat. l. 2. c. 7.

<sup>d</sup> Ibid. 2. cap. 14.



## ARTICLE the THIRD.

*Whether the Profane Poets may be allowed to be read in Christian Schools.*

**F**ROM what I have above observed, there arises a very strong objection against reading the heathen poets, which requires some explanation.

Plato, the wise and judicious philosopher, banished the poets from his commonwealth, and did not think them proper to be put into the hands of youth without great precaution, to prevent the dangers which might arise from them. \* Cicero plainly approves of his conduct, and supposing with him, that poetry contributes only to the corruption of manners, to enervate the mind, and strengthen the false prejudices, consequential of a bad education, and ill examples, he seems astonished that the instruction of children should begin with them, and the study of them be called by the name of learning, and a liberal education.

But we should be much more terrified with St. Augustine's invective against the fables of the poets. He looks upon the custom, which then prevailed, of explaining them in the Christian schools, as a fatal torrent, which rolled on without resistance, and carried youth along with it into the abyss of eternal destruction. † *Væ tibi flumen moris humani! Quis resistit tibi? Quandiu non siccaberis? Quousque volves Evæ filios in mare magnum & formidolosum?* After quoting the passage of Terence, in which a young man en-

\* Videſne poetæ quid mali aſferant? . . . Ita ſunt dulces, ut non legantur modò, ſed etiam edificantur. Sic ad malam domeſticam diſciplinam, vitamque umbratilem & delictam, eùm acceſſerunt etiam poetæ, nervos virtutis elidunt. Rectè igitur à Platone educantur ex ea civitate,

quam finxit ille, eùm mores optimos & optimum reip. ſtatum quæreret. At verò nos, docti ſcilicet à Græcia, hæc & à pueritia legimus, & didicimus. Hanc eruditionem liberalem & doctrinam putamus. Lib. 2. Tuſc. quaſt. n.

37.

† Lib. 1. Conf. cap. 16.

courages himself to wickedness and impurity by the example of Jupiter, he complains, that under a pretence of exercising his genius, and learning the Latin tongue, he was put upon reading such idle fables, or rather such doating tales, *in quibus a me deliramentis atterebatur ingenium* ! and he concludes, that such filthy stories were not more proper for learning him the Latin tongue, than any other subjects, but that the words were very likely to introduce a fondness for the naughtiness they describe. *Non omnino per hanc turpitudinem verba ista commodius discuntur, sed per hæc verba turpitudine ista confidentius perpetratur.*

§ Pope Gregory expresses himself with equal force, in a letter he wrote to a certain bishop, wherein he blames him for teaching boys the profane poets. “The same mouth, says he, cannot pronounce the praises of Jupiter and Jesus Christ; and ’tis abominable for a bishop to celebrate what ill becomes the character of a pious lay-man.”

May then the poets, who are so unanimously condemned by the fathers, and even by the heathen writers, be permitted to be read in the schools of Christians?

It must be owned, that these testimonies are very strong, and capable of making an impression upon a master, whose own salvation, with that of the youth committed to his care, are as dear to him as they should be. But to avoid extremes in a matter of this importance, as F. Thomassin observes in a <sup>b</sup> treatise, where he has thoroughly discussed this point, we must distinguish poetry, as well as the reading the poets, from the abuses which may be made of both. For ’tis the abuse alone which is blame-worthy, and which was indeed condemned by the authors I have mentioned.

To speak only to the last, I mean the holy fathers, whose authority should make the greatest impression

<sup>a</sup> Ep. 48.

dier chrétiennement les Poëtes.

<sup>b</sup> Méthode d’enseigner & d’être-

upon us, the constant use of teaching the heathen poets in the Christian schools, to which they bear witness themselves, is an evident proof that the custom was not looked upon as ill in itself.

Is it credible, that so many religious fathers and mothers framed for piety, and fearing God, under the inspection, and without doubt by the advice of the holy bishops, who then governed the church, should consent to the training up of their children in studies condemned by the Christian religion? We learn from ecclesiastical history, that the mother of St. Fulgentius, a woman of remarkable piety, *religiosa mulier*, made her son get all Homer, and part of Menander, by heart, before he learnt the rudiments of the Latin tongue.

The singular application of St. Basil and St. Gregory Nazianzen, long before St. Fulgentius, to the reading of heathen authors, and particularly the poets, is known to all the world. These two great saints may be proposed as a perfect pattern to youth, both of the manner how they should apply themselves to read the heathen writers, and the rules they should observe in their studies. We learn from history, that they were acquainted only with two streets, the one whereof led to the church, and the other to school. In a city so corrupt as Athens then was, and young companions addicted to every kind of debauchery, they knew how to preserve their innocence and purity of manners, like the rivers that retain their sweetness, though streams from the sea run through them. And whoever has but looked into their works, may easily discern how much they have sanctified the reading of the poets by the pious use they have made of them.

The Christian religion, so strongly and learnedly defended by St. Augustine in his admirable work of the City of God, had no cause to complain of the profane studies in which the youth of that great man was engaged, as they supplied him with invincible arms against the Pagans, and all the enemies of Christianity,

tianity, which the church has ever since employed against them with so much advantage.

It might be wished, perhaps, that the fatal monuments and impure remains of heathenism, which are so capable of infecting and corrupting the mind, were buried in the same ruins which have swallowed up idolatry, and had sunk with it for ever. But Divine Providence has, without doubt, permitted them to survive idolatry as a testimony to all future ages of the impurities and abominable excesses, which were not only tolerated by the pagan religion, but commanded, and even recommended as sacred by the example of their gods.

Julian the apostate was thoroughly sensible of the mortal wound the study of profane authors gave to his superstitions, when he forbade the Christians to be instructed in human learning. The horror, which all the holy bishops, and St. Augustine among the rest, expressed against that impious edict, may serve as an eloquent apology in favour of reading the heathen poets. They were then obliged to substitute Christian poetry in their stead. The greatest wits, and particularly St. Gregory Nazianzen, signalized their zeal and learning by composing different pieces in every kind of poetry, in imitation of Homer, Pindar, Euripides, Menander, and others. But when peace and liberty were restored to the church, one of the first fruits, that was drawn from it, was to teach the heathen poets in the Christian schools, as before; and it was doubtless done in a still more Christian manner than ever.

What then was this Christian manner? We may learn it from a very short, but excellent treatise drawn up by St. Basil on this subject, for the use of some young relations of his, who were studying the heathen authors, as we now do in colleges.

The learned bishop, who was one of the great lights of the Greek church, begins with laying down this principle, That as we have the happiness of being  
Christians,



Christians, and under that denomination are destined to eternal life, our esteem and enquiries should be confined to such subjects, as conduce to that end. And he owns that properly speaking only the holy scriptures can be our guides. But then he adds, that till maturity of age enables us thoroughly to study and perfectly to understand them, we may employ ourselves in the reading of other authors, which are not altogether foreign to them ; as men are usually prepared for real combats by previous exercises.

The maxims diffused through the profane writers, either by their agreement or even by their difference, may dispose us for those of the scripture. The soul may justly be compared to a tree, which not only bears fruit, but has leaves too, which serve it for an ornament. The fruit of the soul is truth: and profane learning is as leaves, which serve to cover that fruit and adorn it. Daniel was learned in all the arts and sciences of the Chaldeans, and thereby shewed that the study of them was not unworthy the children of God and the prophets ; otherwise he would as religiously have abstained from them, as he did from the meat they brought him from the King's table. And Moses long before him was skilled in all the learning and wisdom of the Egyptians.

S. Basil shews in particular how the reading of the poets may be useful for the regulation of manners. He takes notice, that those beautiful verses of Hesiod, which are so well known and esteemed, where he represents the road of vice as spread with flowers, full of allurements, and open to all the world ; and on the other hand the road of virtue, as rough, difficult, and rocky, are a beautiful lesson to youth, from whence they may learn not to be discouraged or repulsed by the pains and difficulties, which usually attend the pursuit of virtue. He then speaks of Homer, and says that a learned man who perfectly understood the meaning of the Poet had convinced him that he abounded in excellent maxims, and that his poems were to be  
looked

looked upon as a continual panegyrick upon virtue. And he proceeds to quote several beautiful passages from him. •

As then the bees can draw their honey from flowers, which seem proper only to entertain the sight and smell, thus we may find nourishment for our souls in those profane books, where others seek only for pleasure and delight. But, adds the father going on with the comparison, the bees do not dwell upon every sort of flowers, and even from those they fix upon they extract only what is necessary for the composition of their precious liquid. Let us strive to follow their example; and as in gathering roses we take care to avoid the thorns, let us be careful to gather only from the profane writers what may be useful to us, without touching upon any thing pernicious.

This then is our rule and example; this the means of sanctifying the reading of the poets. And how can we swerve from it, since the heathen themselves have set us the example? Is it reasonable that we should be less delicate upon this point than they? <sup>i</sup> Quintilian, as I have already observed, requires that not only a choice should be made of authors, but likewise that passages should be selected from the authors so chosen, and he declares, there are certain pieces of Horace he should be very unwilling to explain to youth. <sup>k</sup> Plato, whom we have so often spoke of, prescribes the same rule. He allows the poems to be preserved, which have nothing in them contrary to good manners, rejects such as are absolutely bad, would have those corrected which are capable of alteration, and corrected by persons advanced in life, of consummate experience, and known probity. The publick is very much obliged to those gentlemen, who in our time have thrown almost all the poets into a condition of being read and explained in schools.

<sup>i</sup> Alunt & Lyrici: si tamen in his non auctores modò, sed etiam partes operis elegeris. Nam & Græci licenter multa, & Horatium in quibusdam nolim interpretari. Quintil. lib. 1. cap. 14.

<sup>k</sup> Plato de legibus. lib. 7.

## ARTICLE the FOURTH.

*Whether Christian Poets may be allowed to use the Names of the Heathen Divinities in their Compositions.*

**I** MUST begin with owning, that in the present question I have cause to fear it may be judged a kind of rashness to disturb the Christian poets in the present possession of their seeming right to employ the names of the heathen deities in their performances, and the more so as the custom is very ancient, and has evidently been followed by persons of distinguished merit and eminent piety. But I beg the reader would excuse my not looking upon this custom as a law, and allow me to enquire into its original, to weigh the reasons of it, and examine into its consequences; because errors may be very ancient, and yet not the more receivable on that account; nor will any prescription hold good against truth, whose rights are eternal. Besides, I am not the first who has complained of this abuse; at all times there have been those who have opposed this pretended possession, as without foundation or legitimate title, and that's enough to make void the prescription.

The poetry I am here speaking of was conveyed to the Christians through the channel of Paganism and by its assistance. Paganism alone prescribed the rules, and supplied the models of it. 'Tis from the reading of the Greek and Latin poets that any idea of it has been formed. And the Christians have solely applied themselves in studying and copying them. All their inventions, and almost all their expressions, necessarily turn upon false deities. Take from them their Jupiter, Mars, Bacchus, Venus, Apollo, and the Muses, and you deprive them at the same time of the substance of their poetry and theology. And may it not  
I
have

have happened, that some persons, not over scrupulous in matters of religion, but enamoured and in a manner inebriated with the beauties of profane poetry, habituated from their infancy in so agreeable a study, may have insensibly adopted the language of it through inattention; and this custom, like many others, have been followed through equal want of attention, and at length authorized by time and use, become as common, as we now see it? I must therefore be allowed to examine whether in itself it be founded on reason.

Common sense alone tells us, that whoever speaks should have a clear idea of what he intends to say, and should make use of such terms as may convey a distinct notion of what passes in his own mind to the understanding of his hearers. 'Tis the first design of language and the end of its institution. 'Tis the most necessary bond of society and the commerce of the world. The consent of nations and nature itself teaches us, that 'tis the only lawful use which can be made of words. The hearer has a right to demand it, and if we impose upon his expectation by putting him off with empty sounds and words which have no meaning, we make ourselves unworthy of being heard.

Now I beg that a poet, who for instance invokes Neptune and Æolus in the description of a tempest, would let us know what passes in his own mind, whilst he is pronouncing the names of those heathen deities. What does he think of them, or what would he have others think? What signification does he, or would he have others affix to them? Does he by those terms mean any thing real and in nature?

The heathen, when they applied themselves to Neptune and Æolus in a tempest, understood by those names real beings, worthy of adoration and confidence, attentive to the cries of the wretched and sensible of their sufferings, hearing their prayers and accepting their vows, exercising a certain authority over the elements that paid homage to them, and powerful  
enough



enough to dispel the storm, and extricate them out of danger.

But who does the Christian poet talk to, whilst he invokes in a tempest those pretended gods of the sea and winds? Does he hope to be heard, or would he have others think he does? Have Neptune and Æolus any real signification with him? Does he so much as imagine that they exist, or ever did exist? Can any thing be more absurd, silly, and insipid, than to call upon names without power, without reality, in a pathetic tone, and to group the most lively figures in pompous verse, to conjure a pure nothing to assist us: Or does any one, who is thus fond of speaking to the air, deserve a serious attention?

What can a poet think or mean, who in cool blood applies to Apollo and the Muses for inspiration? Who gives thanks to Ceres, Bacchus, and Pomona, for a plentiful harvest, a rich vintage, and a fruitful year? I would not readily suspect him of meaning by those names what the heathens did. That would be impious and irreligious. For, as St. Paul observes from David, the gods of the heathen were all devils, *Omnes dii gentium dæmonia*. This would be to lead men into infidelity, and to transfer their vows, their desires, their hopes and acknowledgments to improper objects. This would be to make them idolatrous indeed, and to teach them to substitute other things in the place of God, to ascribe to them what is only received from him, and to rob him of the glory of all his works and benefits.

What seems most reasonable for a poet to answer upon this occasion is, that by these names of the gods he invokes, or returns thanks to, he means the different attributes of the supreme and true God. Is God then honoured by giving him the name of his most declared enemies, who have so long disputed the divinity with him, and assumed to themselves the titles and honours due only to him? And may we not fear to provoke him by such a profanation, who is so often  
called

called in scripture a jealous and an avenging God? Is it not at least to disannul in words the fruit of the victory of Jesus Christ, who has driven the devil out of all his usurpations? And do we not in some measure restore him to every branch of his empire, by replacing him in the stars, in the elements, and in universal nature; by making him the arbiter of peace and war, of the event of battles, the fate of states and private men; by allowing him to be the author of all the natural gifts he made his idolatrous worshippers ask, and return him thanks for of old.

<sup>1</sup> The scripture informs us, that a disrespectful word against the sovereign majesty of the true God, uttered by the heathen who knew him not, was punished with the bloody defeat of a whole people. And can we think, <sup>m</sup> that tender and jealous ear, which hears every thing that passes, can be less offended now with the impure and sacrilegious names of profane deities, which Christians venture to give him? Would holy David have approved of an abuse so injurious to the Godhead, who held whatever usurp'd the glory of the true God in such abomination, as to think that his lips would be defiled, if he so much as named the object of an idolatrous worship? <sup>n</sup> *Nec memor ero nominum eorum per labia mea.*

Between these two extremes, of meaning by these names the false gods or the true God, there is a medium, which indeed is not so irreligious, but (if I may be allowed to say so) is absolutely foolish and extravagant, and that is to mean nothing. And can sense and reason pardon such language, or rather such an abuse of words? Besides, as all professions, all arts and sciences, submit to the general rule of using only sig-

<sup>1</sup> And there came a man of God and spake unto the King of Israel, and said. Thus saith the Lord, Because the Syrians have said, the Lord is God of the hills, but he is not God of the vallies, therefore will I deliver all this great

multitude into thy hand, and ye shall know that I am the Lord.

<sup>1</sup> *Kings* xx. 28.

<sup>m</sup> *Auris zeli audit omnia.* *Sap.* i. 10.

<sup>n</sup> *Psal.* xv. 4.

nificant

nificant terms to declare their sense, why should poetry alone be exempt from it, and boast at present of the new and singular privilege of being allowed to speak without any meaning?

It must indeed be owned, that many fall into this inconvenience for want of serious reflexion. They follow the stream of a custom they find established, without examining its rise, or suspecting any ill in it. I own that formerly this was my case, and if at any time I have used the names of any Pagan deities in my verse, which I am now sorry for, I did it in imitation of others, whose example was a rule to me, but not a justification.

This use which the Christian poets make of the heathen deities, seems still more absurd, and insupportable, when employed in sacred matters, where the true God is spoke of, or acknowledgments are made to him for benefits conferred on men, or where the subject turns upon a grave or venerable point of religion.

With what pleasure might one read the poems of Sannazarius, could we excuse his having blended what is sacred and profane, in the manner he has done, in a poem where he treats of ° the most august mystery of Christianity, I mean the incarnation of the Son of God? Is it fit, when he speaks of hell, upon this occasion, that he should leave the empire of it to Pluto, and join with him the Furies, the Harpies, Cerberus, the Centaurs, the Gorgons, and such other monsters? Is it reasonable to draw a parallel between the isles of Crete and Delos, the one famous for the birth of Jupiter, and the other for that of Latona's sons, and the little town of Bethlehem, which supplied Jesus Christ with a cradle? But above all, is it to be endured, that after an invocation of the true God, or at least of the blessed spirits in heaven, the poet, the better to express Jesus Christ's being born of a Virgin, should implore the assistance of the Muses, those pretended vir-

° De partu Virginis.

gins of heathenism, as equally concerned with him in the honour of the Virgin Mary?

<sup>p</sup> Virginei partus magnoque æquæva Parenti  
Progenies, superas cœli quæ missa per auras  
Antiquam generis labem mortalibus ægris  
Abluit, obstruâque viam patefecit olympi,  
Sit mihi, cœlicolæ, primus labor: hoc mihi primum  
Surgat opus. Vos auditas ab origine causas,  
Et tanti seriem, si fas, evolvite facti.

Nec minùs, ô musæ vatum decus, hic ego vestros  
Optarim fontes, vestras nemora ardua rupes:  
Quandoquidem genus è cœlo deducitis, & vos  
Virginitas sanctæque juvat reverentia famæ.  
Vos igitur, seu cura poli, seu Virginis hujus  
Tangit honos, monstrare viam qua nubila vincam,  
Et mecum immensi portas recludite cœli.

He afterwards owns, that such mysteries are absolutely unknown to Phœbus and the Muses.

<sup>q</sup> Nunc age, Castaliis quæ nunquam audita sub  
antris,  
Musarumve choris celebrata, aut cognita Phœbo,  
Expediam.

But soon returning to his poetick folly, he restores them to their full power, acknowledges their authority, and pays them new homage, as the sole deities of the poets.

<sup>r</sup> Non si Parnassia Musæ

Antra mihi, sacrosque aditus, atque aurea pandant  
Limina, sufficiam.

Though all men are not so religious as to be offended at the injury, which such an abuse offers to the true God, the sole author of all our benefits and abilities, and of whom alone both reason and piety will teach us we ought to ask them, they have nevertheless sense enough to perceive inwardly the ridicule of so extravagant and monstrous a mixture of things sacred and profane, of Christianity and Paganism.

<sup>p</sup> Lib. 1.

<sup>q</sup> Lib. 2

<sup>r</sup> Lib. 3.



There was published here not long since a French translation of an English poem, called *Paradise Lost*, done by a considerable hand, which gave a general offence by the like intermixture of things sacred and profane, and the more so as the subject treated of contains the most sublime and sacred truths of religion. 'Tis pity a poem, so excellent in other respects, which has done so much honour to the English nation, should be defective in some passages from a fault which might easily be corrected without injuring the substance of the work, in only retrenching certain comparisons entirely foreign to the subject. 'Tis plain that the author only inserted them, in compliance with custom, and through the bad taste, which has possessed almost all the poets, of employing the ridiculous fictions of fable in their compositions, and reviving the Pagan deities in the bosom of Christianity, notwithstanding the absurdity of a mixture no less shocking to common sense than to religion. But though there be some defects in this poem, as the judicious author who has criticised upon it rightly observes, yet in my opinion it is justly considered as a master-piece in its kind, and may be set in competition with the most perfect and most admired poems of antiquity, upon the models of which it is formed.

The famous Santeuil de S. Victor had drawn up in his youth an apology for fables. His brother, a clergyman of distinguished probity and merit, answers him in a very beautiful and elegant copy of verses. And the former was afterwards thoroughly convinced that his brother was in the right. *In novos fabularum accusatores juvenile scripsi carmen*, says he of himself, *sed meus frater consultior, hoc christiano nec minus latino carmine me desipuisse hactenus monet*. He therefore thought himself obliged to make a publick reparation for his offence, but in a poetical manner, and has joined it to the copy of verses, which occasioned it. *Ne impietati mihi adscribas quòd quædam ex antiquorum superstitione homo christianus versibus meis insperferim,*  
hæc

*hæc sibi exercendi causa lusi, quo aptior fierem ad ea scribenda, quæ spectant ad religionem. Hoc autem, candide lector, nolim te nescisse.*

I must not here admit the reproaches which M. Bossuet bishop of Meaux cast upon the same Santeuil, for having made use of the name of POMONA in a piece he wrote to M. de la Quintinie, where he speaks of the gardens of Versailles. The authority of this great man, who united an exquisite taste of polite learning with a profound respect for religion, must in my opinion be of great weight in the matter I treat of. This poet made a copy of verses to justify or rather to excuse himself for what he had done, and closes it with this inscription. *Me pœniteat errasse in uno vocabulo latino, si displicuisse videar in me insurgenti tanto episcopo, etiam absolventibus musis.*

But it may be asked, if the names of the heathen deities and the fabulous fictions are entirely thrown aside, what will become of poetry? And especially, to what shall we reduce the epick poem, the most beautiful of all? The narration of it must become very languid from a dull and tedious uniformity; and therefore we must either quite give it up, or the epick poem will differ only from an history by the harmony of it's language, and a skilful poet be no longer distinguished from a good versifier.

By cutting off this troop of divinities, I am far from intending to forbid the poets the use of what they call the *fable*, or design of the poem. The poet will have always in that respect whereby to distinguish himself from the historian. The subject he treats of belongs no more to him than to the historian; 'tis a field common to both. But the poet makes it properly his own, and is only a poet, by the artful and ingenious manner, in which he disposes and lays together the parts of his subject.

He makes choice first of an event, an action celebrated in history, and preserves the most material circumstances of it. Were he to alter or misplace them, he  
would

would give offence to readers of understanding, whose judgment he ought always to reverence or fear. Thus far he lies under restraint and is tied down by his matter, as well as the historian. But he is at liberty after this to add new circumstances, provided he always keeps within the exactest bounds of probability, which is in poetry like what is ' called in painting " a secondary truth; which usually supplies in every " subject what it has not, but might have, and is given " by nature to some other subjects; and thus unites what " she almost constantly divides." The poet has therefore the liberty of handling incidents and circumstances in such manner, as to advance the character of his hero, or whomsoever else he pleases. Except the fabulous personages, he loses nothing of all we admire in the ancients. Every thing besides is left to him, curious narrations, lively descriptions, noble comparisons, affecting discourses, new incidents, unforeseen events, and well-painted passions. Add to these an ingenious distribution of all the several parts. Here then we have the beauties of all times and religions, and wherever all these join with an harmony, purity, and variety of versification, they cannot fail of forming a perfect poem. But to reduce the whole to a single principle.

The design of epick poetry, as of all the other species of poetry, is to ' profit and delight. All the rules of poetry, and pains of the poet, have a tendency to this end. Now this cannot be attained by empty imaginations, or frivolous fictions. 'Tis doubtless by forming at first an ingenious plan of the whole series of his action, by carrying his reader from the beginning to the middle or rather to the end of his subject, by making him believe he has only one step to the conclusion of the whole, and then raising a thousand obstacles, which remove him from it, and excite his inclination to see it; by recalling the facts pre-

f Lettre inserée dans le cours  
de peinture par M. de Piles, p. 45.

\* Et prodesse volunt & delectare  
poetæ. Horat.

ceding it with recitals advantageously introduced; and lastly, by bringing on the event with the necessary connections preparatory to it, so as to awaken the reader's curiosity, to draw him into still greater concern for the hero, to keep him in a gentle uneasiness, and lead him from one surprizing incident to another, till the whole is unravelled. An epick poem executed in this taste will certainly please, nor shall we regret the loss of either the intrigues of Venus, or the serpents and poison of Alecto.

To conclude, by declaring against the fabulous fictions of the poets in the manner I have done, I am far from condemning certain figures, by which thought, voice, and action, are given to inanimate beings. The poet may always be allowed to address himself to the heavens and the earth, to call upon nature to praise its author, to give wings to the winds in order to make them the messengers of God, to lend a voice to the thunder and the skies to sound forth his glory, and to cloath the virtues and vices in forms and persons. No one can be offended to hear it said of a conqueror, that victory waits always on his steps, that terror marches before him, and desolation and horror follow after him. These figures, bold as they are, are no more contrary to truth, than a metaphor or hyperbole; and I may well apply here what Quintilian says of the last, *"Monere satis est, mentiri hyperbolen, nec ita, ut mendacio fallere velit."* In fact, all these figures, when discreetly used, are so far from creating any allusion in the mind, that they are indeed no other than lively and majestic forms of speaking, which express sensibly and in few words what would appear very faint by a longer circumlocution.

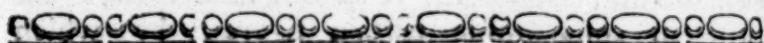
<sup>u</sup> Lib. 8. cap. 6.



## C H A P. II.

*Of Poetry in particular.*

**T**HE instructions to be given youth concerning poetry regard either the versification, or the manner of reading and understanding the poets, or the knowledge of the rules and nature of the different sorts of poems.



## ARTICLE the FIRST.

*Of versification.*

*Of the different taste of nations with regard to versification.*

**T**HE art of making verses is called versification. And the different taste of different nations in versification is very surprizing. What in one language is extremely agreeable, in another is insipid and the mark of a bad taste. Rhymes for instance, which have so good an effect in modern poetry, and strike so agreeably upon the ear in French, Italian, Spanish, and High-Dutch, are shocking in Greek and Latin; and in like manner the measure of the Greek and Latin verses, which depends upon the \* quantity of syllables, would have no grace in our modern poetry.

But

\* *Quantity* is properly the measure of every syllable, and the time to be taken up in pronouncing it, according to which some are called short, others long, and others common. The French

tongue indeed observes the length and shortness of vowels in pronunciation, and the difference sometimes goes so far as to give a different signification to the same word. *Avengelement* the substantive;

tive;

But to talk only of one language, what an infinite variety of feet, measures, cadences, and verses do we meet with in the Latin poetry? (and the same may be said of the Greek.) Into how many different kinds of poems is it divided, of which each is of itself an whole, and has its peculiar rules and beauties, that often receives its highest graces from the mixture of several kinds of verses, which only suits certain matters and subjects; so that if we were to give them to others, they would put on a foreign look, have an air of constraint, and speak no more their natural language? The hexameter verse has something grave and majestic in it, but becomes more simple and familiar, when joined to the pentameter. The alcaic, especially when supported by the two different sorts of verses, usually joined with it, is full of force and grandeur; on the other hand the sapphick is smooth and flowing, and derives abundance of grace from the adonick, which terminates the stanza. And if we examine the cadence of the phaleucick verse, one would say it was made expressly for banter and diversion. Now whence can this surprizing variety arise?

I cannot believe that it was chance which established the different species of versification. This variety is doubtless founded in nature, which having given the ear a quick sense of sounds, leads it also to the choice of different sorts of measures, cadencies, and ornaments, according to the subjects treated, and the passions to be expressed.

The epick poem, which represents the great actions of heroes, demands a grave and majestic versifi-

cative, *Avenglement* an abverb; *matin, matin*. The vowel *e* in the following words, *sévère, évêque, repêché, revêten*, has three different sounds and three different quantities, of which I question whether the Greek and Latin tongues can give an example.

Whence it is plain, that the French has it in quantity, though not so distinctly expressed in every syllable as in the Greek and Latin; but this quantity is of no use in French poetry towards forming of different feet and different measures.

cation. It requires verses, which have a solemnity in their march, have a longer measure, without over-hasty, or precipitate motions, and which end with a noble fall, supported by the gravity of the spondée.

On the other hand odes and songs, which form a sort of poetry full of images, and were usually set to musick and attended with dancing, seem to require shorter verses, which bound and caper, shoot out like arrows, and by their swift and rapid motion assist the lively sallies, to which the soul abandons itself.

As the dramatick poem has neither the majesty of the epic, nor the impetuosity of hymns and odes, it suits best with the iambick foot, which gives harmony enough to verses to raise them above the common language, and leaves them notwithstanding simplicity enough to suit with the familiar discourse of the actors, introduced upon the stage.

Our modern languages, by which I mean the French, Italian, and Spanish, are certainly derived from the remains of the Latin, intermixed with the Teutonick or German. The greatest part of the words come from the Latin, but the construction and auxiliary verbs, which are of very great use, are taken from the German. And 'tis probable our rhymes are derived from that language too, with the custom of measuring verses, not by feet made up of long and short syllables, as the Romans did, but by the number of syllables.

In the lower ages of the Empire, when they grew fond of rhymes, some attempts were made to introduce them into Latin poetry, but without success. And they have been only preserved in certain hymns which we find in the offices of the church, where like the verses of modern languages they have a measure that barely depends upon the number of syllables, without any regard to their being long or short.

There is one thing in this diversity of tastes, which very much puzzles me, and that is, why rhymes, which please so much in one language, should be so

shocking

shocking in another. Can this difference arise from habit and custom, or is it derived from the nature of languages?

The French poetry (and the same may be said of all the modern languages) absolutely wants the delicate and harmonious variety of feet, which gives numbers, smoothness, and grace to the Greek and Latin versification, and is forced to be content with the uniform joining together of a certain number of syllables of equal measure in the composition of its verses. To arrive therefore at its proper end, which is pleasing the ear, it is under a necessity of seeking out for other graces and charms, and of supplying what it wants by the exactness, cadence, and abundance of its rhymes, in which the principal beauty of the French versification consists.

At the same that in order to please we require a performance be not slovenly, but sent abroad in a suitable dress, we are likewise offended with too open an affectation of superfluous ornaments. It may be perhaps in this taste, that the rhymes which are very agreeable in French poetry, as being essential to it, may seem insupportable in Latin, as they are superfluous, and express something too much affected.

2. *Whether 'tis useful to know how to make verses, and how the boys should be taught that art.*

It is sometimes asked of what use versification may be in most part of the employments, for which the youth brought up in colleges are designed; and whether the time spent in the making of verses might not be put to a better use, if employed in more serious and beneficial studies?

Though versification were not of so great use as it is upon particular occasions, as the making hymns for the church, singing the divine praises, celebrating the great actions and virtues of princes, and sometimes recreating the mind by an innocent and ingenious



nious amusement; it must be allowed to be of absolute necessity for the right understanding of the poets, whose beauties can never be discerned as they ought, unless by the composition of verses the ear be accustomed to the numbers and cadence, which result from the different sorts of feet and measures employed in the different species of poetry, every one of which has separate rules and peculiar graces. Besides this study may be very useful to youth<sup>y</sup> in point of eloquence, by raising the mind, accustoming them to think after a noble and sublime manner, teaching them to describe objects in more lively colours, and giving their style a greater copiousness, force, variety, harmony, and beauty.

'Tis in the fourth class the boys are usually put upon the study of poetry. To this end they are first taught the rules of quantity. This study is of great importance to them, and through the neglect of it in their tender years we see persons of great abilities in other respects pronounce Latin in a manner not to their credit.

These rules may be studied in French or Latin. Some professors who first taught them in French, have since found by experience that 'tis better to do it in Latin; and I think the reason of it may easily be assigned. For as this study depends almost wholly upon the memory, and in a manner upon an artificial memory, the Latin verses of Despauterius are more easily learnt and retained; though perhaps that work might be mended by lopping off some superfluities in it. The boys should be so far masters of these rules, as to be able to give an account of the quantity of every syllable, and quote immediately the rule for it either in Latin or French.

The subject of the verses given to the boys should be proportioned to their strength, and encrease with

<sup>y</sup> Plurimum dicit oratori conferre Theophrastus lectionem poetarum. Namque ab his & in rebus spiritus, & in verbis sublimi-

tas, & in affectibus motus omnis, & in personis decor petitur. Quintil. lib. 10. cap. 1.

them. At first they must be put upon changing the places of words ; then upon ending some epithets, and altering some expressions ; after that they must enlarge a little the thoughts and descriptions ; and lastly, as they grow more improved, they must compose some little matter of themselves, where the whole is to be of their own invention. In the second and first classes select passages from the French poets are often given to be turned into Latin verse ; and I have known several of them very fond of this exercise, and succeed in it better than in any other. And the reason seems evident. For in this case their subject supplies them with beautiful thoughts, gives a poetical style and spirit, and inspires a noble sublimity ; they have nothing to do but to make choice of proper expressions, and throw them into good order ; and this they may easily learn from reading the poets.

'Tis necessary for the professors to dictate from time to time correct verses to their scholars, which may serve them to copy after. And if they study at home, it may not be amiss to take the subject from Virgil, or some other excellent poet.

## ARTICLE the SECOND.

### *Of reading the poets.*

ONLY reading the poets can teach youth how to make verses well. To this end their masters should take particular care to make them observe the cadence of verse and the poetical style.

#### I.

### *Of the cadence of verse.*

There is a plain, common and ordinary numerosity, which supports itself alike universally, renders the verse smooth and flowing, carefully throws out what-

ever may offend the ear by a rough and disagreeable sound, and by the mixture of different numbers and measures forms that pleasing harmony, diffused throughout the whole body of the poem.

Besides this there are certain particular cadences, of greater significancy, which make a more sensible impression. These sorts of cadences are very beautiful in versification, and add a considerable grace, provided they are used with prudence and address, and do not return too often. They prevent the tediousness, which uniform cadences, and regular returns, in one and the same measure, cannot fail of producing. In this point the Latin versification has an incomparable advantage over the French, which being obliged to divide the Alexandrine verse into exact hemistichs, to make a kind of stop after the three first feet, to have a regular rhyme at the end of the three last, and to proceed exactly in the same method in all the verses following, must be liable to tire the reader's attention soon, unless supported and reinforced by other beauties, sufficient to cause this perpetual monotony to be forgot. As to the Latin poetry, we have there an entire liberty to divide our verses as we please, to vary the pauses (*cæsuras* or *cadences*) at will, and artfully to spare delicate ears the uniform returns of the dactyle and spondée, which close an heroic verse.

Virgil will shew us all the value of this liberty, supply us with examples of every kind, and teach us the use we are to make of them.

1. *Grave and harmonious cadencies.*

1. Long words properly placed form a full and harmonious cadence, especially if there are several spondées in the verse.

<sup>2</sup> Obscenique canes, importunæque volucres.

<sup>a</sup> Luctantes ventos tempestatæque sonoras

Imperio premit.

<sup>2</sup> Georg. 1. 470.

<sup>a</sup> Æn. 1. 47.

• Ecce

<sup>b</sup> Ecce trahebatur passis Priamēia virgo  
Crinibus.

<sup>c</sup> Ipsa videbatur ventis Regina vocatis  
Vela dare.

<sup>d</sup> Dona recognoscit populorum, aptatque superbis  
Postibus

<sup>e</sup> Visceribus miserorum, & sanguine vescitur atro.

2. The spondaick verse has sometimes a great deal of gravity.

<sup>f</sup> Cara Deum soboles, magnum Jovis incrementum.

Virgil has used it very advantageously in the description of Sinon's surprize and astonishment.

<sup>g</sup> Namque ut conspectu in medio turbatus, inermis  
Constitit, atque oculis Phrygia agmina circumspexit.

It is also very proper to express any thing sad and doleful.

<sup>h</sup> Quæ quondam in bustis aut culminibus desertis  
Nocte sedens, serùm canit importuna per umbras.

The poet Vida has happily made use of it to express the last groan of Jesus Christ.

Supremamque auram, ponens caput, expiravit.

3. Verses ending with a monosyllable have often abundance of force.

<sup>i</sup> Insequitur cumulo præruptus aquæ mons.

<sup>k</sup> Hæret pede pes, densusque viro vir.

<sup>l</sup> Manet imperterritus ille  
Hostem magnanimum expectans, & mole sua stat.

<sup>m</sup> Sternitur, exanimisque tremens procumbit humi bos.

<sup>n</sup> Sæpe exiguus mus  
Sub terris posuitque domos atque horrea fecit.

<sup>b</sup> Æn. 2. 403.

<sup>c</sup> Æn. 8. 707.

<sup>d</sup> Ibid. 721.

<sup>e</sup> Æn. 3. 622.

<sup>f</sup> Æn. 4. 49.

<sup>g</sup> Æn. 2. 67.

<sup>h</sup> Æn. 12. 863.

<sup>i</sup> Æn. 1. 109.

<sup>k</sup> Æn. 10. 361.

<sup>l</sup> Ib. 770.

<sup>m</sup> Æn. 5. 481.

<sup>n</sup> G. 1. 181.



## 2. Cadences suspended.

There are several sorts of them, which have all their peculiar graces. The reader will easily perceive the difference without me.

° Tumidusque novo præcordia regno  
Ibat ; & ingenti, &c.

p At mater sonitum thalamo sub fluminis alti  
Sensit ; eam circum, &c.

q Qua juvenis gressus inferret ; at illum  
Curvata in montis speciem circumstetit unda.

r Castæ ducebant sacra per urbem  
Pilantis matres in mollibus.

s Nonne vides ? cùm præcipiti certamine campum  
Corripuere, ruuntque effusi carcere currus.

t Sed non idcirco flammæ atque incendia vires  
Indomitas posuere.

n Arrectas appulit aures  
Confusæ sonus urbis, & illætabile murmur.

u Nec jam se capit unda : volat vapor ater ad auras.

x Et frustra retinacula tendens  
Fertur equis auriga, neque audit currus habenas.

y Ac velut in somnis oculos ubi languida preffit  
Nocte quies, nequicquam avidos extendere cursus.  
Velle videmur, & in mediis conatibus ægri.  
Succidimus.

The two last instances are sufficient of themselves to shew the beauty of verse. In how surprising a manner does the suspended cadence, *fertur equis auriga*, express the coachman bending down and hanging over his horses ? And how aptly does the other cadence, *velle videmur*, which stops the verse at the beginning, and holds it in a manner suspended, describe a man's vain endeavours to run in a dream ?

° Æn. 9. 596.

p G. 4. 333.

q Ib. 360.

r Æn. 8. 668.

s G. 3. 103.

t Æn. 5. 680.

u Æn. 12. 619.

w Æn. 7. 466.

x G. 1. 513.

y Æn. 12. 908.

3. *Broken cadences.*

<sup>z</sup> Olli somnum ingens rupit pavor.

<sup>a</sup> Est in secessu longo locus.

<sup>b</sup> Hæc ubi dicta, cavum conversa cuspide montem,  
Impulit in latus.

<sup>c</sup> Ipsius ante oculos ingens à vertice pontus  
In puppim ferit; excutitur, pronusque magister  
Volvitur in caput.

<sup>d</sup> Illa noto citiùs volucrique sagitta  
Ad terram fugit, & portu se condidit alto.

<sup>e</sup> Simul hæc dicens attollit in ægrum,  
Se femur.

<sup>f</sup> Tali remigio navis se tarda movebat :  
Vela facit tamen.

4. *Elisions.*

Elision contributes very much to the beauty of verse. It serves equally to make the numbers smooth, flowing, rough, or majestic, according to the difference of the objects to be expressed.

<sup>g</sup> Phyllida amo ante alias.

<sup>h</sup> Flumina amem sylvasque inglorius.

<sup>i</sup> Sæpe etiam steriles incendere profuit agros.

<sup>k</sup> Scandit fatalis machina muros  
Fœta armis.

<sup>l</sup> Arma amens capio.

<sup>m</sup> Illa graves oculos conata attollere, rursus  
Deficit.

<sup>n</sup> Spelunca alta fuit.

<sup>o</sup> Quinquaginta atris immanis hiatibus hydra.

<sup>p</sup> Impiaque æternam timuerunt secula noctem.

<sup>z</sup> Æn. 7. 457.

<sup>a</sup> Æn. 1. 163.

<sup>b</sup> Ib. 85.

<sup>c</sup> Ibid. 118.

<sup>d</sup> Æn. 4. 242.

<sup>e</sup> Æn. 10. 856.

<sup>f</sup> Æn. 5. 280.

<sup>g</sup> Ec. 3. 78.

<sup>h</sup> Geor. 2. 486.

<sup>i</sup> Geor. 1. 84.

<sup>k</sup> Æn. 2. 237.

<sup>l</sup> Ibid. 314.

<sup>m</sup> Æn. 4. 688.

<sup>n</sup> Æn. 6. 237.

<sup>o</sup> Ibid. 576.

<sup>p</sup> Geor. 1. 468.

<sup>a</sup> Grandiaque effossis mirabitur ossa sepulchris.

<sup>r</sup> Ut regem æquævum crudeli vulnere vidi.

Vitam exhalantem.

<sup>f</sup> Tot quondam populis terrisque superbum  
Regnatorem Asiæ.

<sup>t</sup> Nympha, decus fluviorum, animo gratissima nostro.

<sup>u</sup> Dii, quibus imperium est animarum, umbræque  
silentes.

<sup>w</sup> Mene Iliacis occumbere campis

Non potuisse, tuaque animam hanc effundere dextra?

<sup>x</sup> Urgeri mole hâc.

It is impossible we should know all the sweetness of the numbers and cadence of the Latin verses, as we do not pronounce them after the manner of the ancients; and perhaps murder them as much by our bad pronounciation, as foreigners do our verses by their way of pronouncing them.

*Cadences proper to describe different objects.*

1. *Sorrow.* As sorrow is to the soul, what sickness is to the body, it diffuses a languor and faintness around it, and requires to be expressed by spondées and long words, which give a slowness and heaviness to verse.

<sup>y</sup> Extinctum Nymphæ crudeli funere Daphnim  
Flebant.

<sup>z</sup> Afflictus vitam in tenebris luctuque trahebam,  
Et casum infantis mecum indignabar amici.

<sup>a</sup> Cunctæque profundum

Pontum aspectabant flentes.

<sup>b</sup> Et caligantem nigra formidine lucum.

2. *Joy.* Joy on the other hand being the life, the health, the happiness of the soul, must inspire it with

<sup>a</sup> Geor. 1. 497.

<sup>r</sup> Æn. 2. 561.

<sup>f</sup> Ibid. 556.

<sup>t</sup> Æn. 12. 152.

<sup>u</sup> Æn. 6. 264.

<sup>w</sup> Æn. 1. 101.

<sup>x</sup> Æn. 3. 579.

<sup>y</sup> Ec. 5. 20.

<sup>z</sup> Æn. 2. 92.

<sup>a</sup> Æn. 5. 614.

<sup>b</sup> Geor. 4. 463.

quick, lively, and rapid sentiments, which demand the rapidity of dactyls.

<sup>c</sup> Saltantes Satyros imitabitur Alphesibœus.

<sup>d</sup> Juvenum manus emicat ardens  
Littus in Hesperium.

3. *Softness.* To express softness, we must make choice of words with many vowels, which have a great many syllables with very few letters, and the consonants smooth and flowing; and such syllables must be avoided, as consist of several consonants, harsh elisions, and rough letters or aspirates.

<sup>e</sup> Mollia luteolâ pingit vaccinia calthâ.

<sup>f</sup> Lanea dum niveâ circumdatur insula vittâ.

<sup>g</sup> Vel mista rubent ubi lilia multâ

Alba rosâ.

<sup>h</sup> Ille latus niveum molli fultus hyacintho.

<sup>i</sup> Devenere locos lætos, & amœna vireta  
Fortunatorum nemorum, sedesque beatas.

<sup>k</sup> Qualem virgineo demessum pollice florem  
Seu mollis violæ, seu languentis hyacinthi.

4. *Roughness.* To express roughness, we must first chuse words which begin and end with an *r*, as *rigor*, *rimantur*, or which double the *r*, as *ferri*, *ferræ*: 2dly. We must employ rough consonants as the *x*, *axis*, or the aspirate *b*, *trahat*: 3dly. Words formed of double consonants, as *junctos*, *fractos*, *nostris*: 4thly. Elisions, by throwing together such words and vowels as sound harsh when joined, as *ergo ægrè*.

<sup>l</sup> Tum ferri rigor atque argutæ lamina ferræ.

<sup>m</sup> Post valido nitens sub pondere fagus axis  
Instrepat, & junctos temo trahat æreus orbes.

<sup>c</sup> Ec. 5. 73.

<sup>d</sup> Æn. 6. 5.

<sup>e</sup> Ec. 1. 50.

<sup>f</sup> Geor. 3. 487.

<sup>g</sup> Æn. 12. 61.

<sup>h</sup> Ec. 6. 53.

<sup>i</sup> Æn. 6. 638.

<sup>k</sup> Æn. 11. 68.

<sup>l</sup> Geor. 143.

<sup>m</sup> Geor. 3. 172.



<sup>a</sup> Ergo ægrè rastris terram rimantur.

<sup>o</sup> Namque morantes

Martius ille æris rauci canor increpat, & vox  
Auditur fractos sonitus imitata tubarum.

<sup>p</sup> Franguntur remi.

<sup>q</sup> Hinc exaudiri gemitus, & sæva sonare  
Verbera: tum stridor ferri, tractæque catenæ.

<sup>r</sup> Una omnes ruere, ac totum spumare reductis  
Convulsum remis rostrisque tridentibus æquor.

5. *Lightness.* Dactyles are proper to explain lightness,

<sup>r</sup> Tum curfibus auras

Provocet, ac per aperta volans ceu liber habenis  
Æquora, vix summâ vestigia ponat arenâ.

<sup>t</sup> Inde ubi clara dedit sonitum tuba, finibus omnes,  
Haud mora, profiluere suis: ferit æthera clamor.

<sup>u</sup> Mox aere lapsa quieto

Radit iter liquidum, celeres neque commovet alas.

<sup>v</sup> Quadrupedante putrem sonitu quatit ungula campum.

6. *Heaviness.* It requires spondées.

<sup>x</sup> Illi inter sese magna vi brachia tollunt  
In numerum, versantque tenaci forcipe ferrum.

<sup>y</sup> Agricola incurvo terram molitus aratro  
Exesa inveniet scabrâ rubigine tela.

6. *Cadences, where the words placed at the end have a peculiar force or grace.*

Words thus placed produce this effect, either as they give the finishing stroke to the painting, or add a new beauty to a thought which seemed already perfect, or characterise it better, and render the mind of

<sup>a</sup> Geor. 3. 534.

<sup>o</sup> Geor. 4. 70.

<sup>p</sup> Æn. 1. 108.

<sup>q</sup> Æn. 6. 557.

<sup>r</sup> Æn. 8. 689.

<sup>s</sup> Geor. 3. 193.

<sup>t</sup> Æn. 5. 139.

<sup>u</sup> Ibid. 216.

<sup>v</sup> Æn. 8. 595.

<sup>x</sup> Geor. 4. 174.

<sup>y</sup> Geor. 1. 494.

the hearer attentive to what is most affecting and important in it.

<sup>b</sup> Vox quoque per lucos vulgo exaudita silentes  
Ingens.

<sup>c</sup> Hi summo in fluctu pendent.

<sup>d</sup> Quarto terra die primùm se attollere tandem  
Visa, aperire procul montes.

<sup>e</sup> Vidi egomet duo de numero cùm corpora nostro  
Prensa manu magnâ, &c.

<sup>f</sup> Jacuitque per antrum

Immensum.

<sup>g</sup> Corripit extemplo Æneas, avidusque refringit  
Cunctantem.

<sup>h</sup> Nunc omnes terrent auræ, sonus excitat omnis  
Suspensum.

<sup>i</sup> Namque humeris de moreabilem suspenderat arcum  
Venatrix.

<sup>k</sup> Et mediis properas Aquilonibus ire per altum  
Crudelis.

<sup>l</sup> Sed tum forte cavâ dum perfonat æquora conchâ  
Demens, & cantu vocat in certamina divos.

## II.

### *Of the postick stile.*

**P**OETRY has a language peculiar to itself, which is very different from that of prose. As the poet's design is principally to please, to affect and exalt the soul, to inspire it with grand sentiments, and work upon the passions, they are allowed to use bolder expressions, uncommon modes of speech, more frequent repetitions, freer epithets, and descriptions more adorned and extensive. These are the colours that poetry, which is a kind of painting in words, makes use of to represent after nature and the life the subjects and images

<sup>b</sup> Geor. 1. 476.

<sup>c</sup> Æn. 1. 110.

<sup>d</sup> Æn. 3. 205.

<sup>e</sup> Ibid. 623.

<sup>f</sup> Ibid. 631.

<sup>g</sup> Æn. 6. 21.

<sup>h</sup> Æn. 728.

<sup>i</sup> Æn. 1. 322.

<sup>k</sup> Æn. 4. 310.

<sup>l</sup> Æn. 1. 71.

it treats. This the boys should be carefully made to observe, as they read the poets. I shall give some examples, which may serve to make them distinguish it of themselves, and to give them a taste of the beauties of poetry.

### 1. Poetical expressions.

I shall make choice of a single expression, and endeavour to point out the use which Virgil has made of it in the description of different pictures. 'Tis the word *pendere*.

<sup>m</sup> *Ite meæ, quondam felix pecus, ite capellæ.  
Non ego vos posthac viridi projectus in antro  
Dumosâ pendere procul de rupe videbo.*

The poet might have said, *Non ego vos alta pascentes rupe videbo*. The word *pendere*, wonderfully describes the goats, which at a distance seem as it were to hang upon the steep rocks, whereon they feed.

<sup>n</sup> *Hi summo in fluctu pendent, his unda dehiscens  
Terram inter fluctus aperit.*

If we put instead of it, *hi summo in fluctu apparent*, the image and beauty vanish at once. They consist in the word *pendent*, and in the place where it stands. For, *hi pendent summo in fluctu*, does not produce the same effect.

<sup>o</sup> *Pendent opera interrupta, minæque  
Murorum ingentes, æquataque machina cœlo.*

It must be owned that all the expressions here are very poetical. *Minæ ingentes murorum*, to express such high walls, as seem to menace heaven. But the word *pendent* very much heightens the description: For where would be the beauty, if we said *manent opera interrupta*?

<sup>m</sup> Ec. 1. 75.

<sup>n</sup> Æn. 1. 110.

<sup>o</sup> Æn. 4. 88.

<sup>p</sup> Fronte sub adversa scopulis pendentibus antrum.

Do we not seem to see the rocks hang advanced in the air, and forming a natural vault?

<sup>q</sup> Ut pronus pendens in verbera telo  
Admonuit bijugos.

<sup>r</sup> Nec sic immixtis aurigæ undantia lora  
Concussere jugis, pronique in verbera pendent.

Can any picture better express the action and posture of a coachman bending over his horses, and lashing them on to a gallop?

<sup>s</sup> Simul arripit ipsum  
Pendentem, & magnâ muri cum parte revellit.

The mind and the ear cannot but here be sensible of the force and grace of the word *pendentem*.

<sup>t</sup> Iliacos iterum demens audire labores  
Exposcit, pendetque iterum narrantis ab ore.

It is impossible to express better the lively attention of a person, who hears another with pleasure, and remains unmoveable, fixed, and in a manner hanging upon his lips.

<sup>u</sup> Fecerat & viridi fætam Mavortis in antro  
Procubuisse lupam? geminos huic ubera circum  
Ludere pendentes pueros, & lambere matrem,  
Impavidos.

How lively is the description; but the example, which follows, supplies an image by far more agreeable, and drawn from nature itself. A father, who would embrace his child, bends down towards him, and when the infant has thrown his little arms around his neck, the father rises up, and holds him so hanging about him. The word *pendere* alone suffices to paint this image.

<sup>p</sup> Æn. 1. 170.

<sup>q</sup> Æn. 10. 586.

<sup>r</sup> Æn. 5. 146.

<sup>s</sup> Æn. 9. 561.

<sup>t</sup> Æn. 4. 78.

<sup>u</sup> Æn. 8. 630.



- <sup>w</sup> Interea dulces pendent circum oscula nati.  
<sup>x</sup> Ille ubi complexu *Æneæ* colloque pependit.

And the case is the same with a thousand other poetical expressions, the grace and energy of which the boys should be made to observe.

## 2. Poetical turns.

The language peculiar to poetry, which distinguishes it from prose, properly consists in certain turns and forms of speaking; for almost all words are common to both. In these turns and modes of speech the riches and beauty of poetry consist. It is by them it finds means to vary a discourse to infinity, to shew the same object under a thousand different faces eternally new, to present pleasing images universally, to speak to the senses and imagination a language they love, to express the smallest matters with a grace, and the greatest with a nobleness and majesty, that supports the whole grandeur and weight of them. Some instances will explain my meaning.

1. To plough, to cultivate the ground; *arare, colere terram*; is a manner of speaking which in prose is not capable of many different turns, but may be very much diversified in verse; and Virgil has actually expressed it several ways. I shall give some of them, that youth may learn how the same thing, considered in different points of view, as to instruments, manner, circumstances, and effects, may be varied *ad infinitum*.

<sup>y</sup> Depresso incipiat jam tum mihi taurus aratro  
 Ingemere, & sulco attritus splendescere vomer.

<sup>z</sup> Exercetque frequens tellurem, atque imperat arvis.

<sup>a</sup> Ante Jovem nulli subigebant arva coloni.

<sup>b</sup> Quod nisi & assiduis terram insectabere rastris.

<sup>w</sup> Geor. 2. 523.

<sup>x</sup> *Æn.* 1. 719.

<sup>y</sup> Geor. 1. 45.

<sup>z</sup> *Ibid.* 99.

<sup>a</sup> *Ibid.* 125.

<sup>b</sup> *Ibid.* 155.

<sup>b</sup> Prima Ceres ferro mortales vertere terram  
Instituit . . . . <sup>d</sup> Incumbere aratris.

<sup>e</sup> Agricola incurvo terram dimovit aratro.

<sup>f</sup> Scindere terram,

Et campum horrentem fractis invertere glebis.

<sup>g</sup> Ergo ægrè rastris terram rimantur.

2. 'Tis worth while to observe how many different ways Virgil describes navigation.

<sup>h</sup> Non aliter quàm qui adverso vix flumine lembum  
Remigiis subigit.

<sup>i</sup> Et quando infidum remis impellere marmor  
Conveniat.

<sup>k</sup> Sollicitant alii remis freta cœca.

<sup>l</sup> Vela dabant læti, & spumas salis ære ruebant.

<sup>m</sup> Vela damus, vastumque cava trabe currimus æquor.

<sup>n</sup> Vela cadunt, remis insurgimus: haud mora, nautæ

Adnixi torquent spumas, & cœrula verrunt.

Tentamusque viam, & velorum pandimus alas.

<sup>o</sup> Certatim focii ferunt mare, & æquora verrunt.

<sup>p</sup> Verrimus & proni certantibus æquora remis.

<sup>q</sup> Fluctus atros aquilone secabat,

<sup>r</sup> Ferit æthera clamor

Nauticus: adductis spumant freta versa lacertis.

Infundunt pariter sulcos, totumque dehiscit

Convulsum remis rostrisque tridentibus æquor.

<sup>s</sup> Olli certamine summo

Procumbunt, vastis tremit ictibus ærea puppis,

Subtrahiturque solum.

<sup>t</sup> Cùm venti posuere, omnisque repente resedit

Flatus, & in lento luctantur marmore tonsæ.

<sup>u</sup> Instat aquæ . . . . & longâ fulcat maria alta carina.

<sup>c</sup> Geor. 1. 147.

<sup>d</sup> Ibid. 213.

<sup>e</sup> Geor. 2. 531.

<sup>f</sup> Geor. 3. 160.

<sup>g</sup> Ibid. 534.

<sup>h</sup> Geor. 1. 210.

<sup>i</sup> Ibid. 254.

<sup>k</sup> Geor. 2. 503.

<sup>l</sup> Æn. 1. 39.

<sup>m</sup> Æn. 3. 191.

<sup>n</sup> Ibid. 207.

<sup>o</sup> Ibid. 190.

<sup>p</sup> Ibid. 668.

<sup>q</sup> Æn. 5. 2.

<sup>r</sup> Ibid. 140.

<sup>s</sup> Ibid. 197.

<sup>t</sup> Æn. 7. 27.

<sup>u</sup> Æn. 10. 196.

3. One of the most usual methods with the poets is to describe things by their effects, or their circumstances.

Instead of saying, *the ground, which lies untilled for one year, will yield a more plentiful crop the year following*, the poet says, the land, which has seen two summers and two winters, fully answers the wishes of the covetous husbandman, and produces so plentiful an harvest, that the barns can scarce support the weight of it.

<sup>w</sup> Illa seges demum votis respondet avari  
Agricolæ, bis quæ solem, bis frigora sensit.  
Illius immensæ ruperunt horrea messes.

For, *as yet they had known no war*, they had not yet heard the terrible sound of the trumpets, nor the crackling noise of the swords hammered upon the anvil.

<sup>x</sup> Necdum etiam audierant inflari classica, necdum  
Impositos duris crepitare incudibus enses.

*It was in winter.* The winter through an excess of cold made the stones cleave asunder, and checked the rapid course of the rivers with its ice as with a bridle.

<sup>y</sup> Et cùm tristis hiems etiam nunc frigore saxa  
Rumperet, & glacie cursus frœnaret aquarum.

### III. Repetition.

Repetitions are very graceful in poetry; and are either used for mere elegance, and to render the versification more agreeable, or to lay a greater stress upon what is said, or to express the sentiments, and describe the passions.

#### 1. Repetitions, barely elegant.

<sup>z</sup> Ambo florentes ætatibus, Arcades ambo.

<sup>a</sup> Sequitur pulcherrimus Astur,

Astur equo fidens.

<sup>w</sup> Geor. 1. 47.

<sup>x</sup> Geor. 2. 539.

<sup>y</sup> Geor. 4. 135.

<sup>z</sup> Ec. 7. 4.

<sup>a</sup> Æn. 10. 180.

<sup>b</sup> Falle dolo, & notos pueri puer indue vultus.

2. *Repetitions, which are emphatical.*

<sup>c</sup> Pan etiam Arcadia mecum si judice certet,  
Pan etiam Arcadia dicat se judice victum.

<sup>d</sup> Nam neque Parnassi vobis juga, nam neque Pindi  
Ulla moram fecere.

<sup>e</sup> Bella, horrida bella,  
Et multo Tybrim spumantem sanguine cerno.

There is another sort of repetition very usual with the poets, which at the same time has abundance of grace and force. Instead of saying, that a man has attempted to do a thing several times, but in vain, they say, that thrice he would have done it, and was thrice obliged to lay it aside.

<sup>f</sup> Ter sunt conati imponere Pelio Ossam  
Scilicet, atque Ossæ frondosum involvere Olympum;  
Ter pater extractos disjecit fulmine montes.

<sup>g</sup> Ter conatus ibi collo dare brachia circum,  
Ter frustra comprensæ manus effugit imago,  
Par levibus ventis, volucrique simillima fomno.

<sup>h</sup> Ter totum fervidus ira  
Lustrat Aventini montem: ter faxea tentat  
Limina nequicquam: ter fessus valle resedit.

Virgil in the sixth book of the *Æneid* has very properly made use of the figure, we are here speaking of, to express how grief hindered Dedalus from painting the fatal fall of his son Icarus. 'Tis one of the most beautiful passages in his poem.

<sup>i</sup> Tu quoque magnam  
Partem opere in tanto, fineret dolor, Icare haberes.  
Bis conatus erat casus effingere in auro,  
Bis patriæ cecidêre manus.

<sup>b</sup> *Æn.* 1. 688.

<sup>c</sup> *Ec.* 4. 58.

<sup>d</sup> *Ec.* 10. 11.

<sup>e</sup> *Æn.* 6. 86.

<sup>f</sup> *Geor.* 1. 281.

<sup>g</sup> *Ibid.* 792.

<sup>h</sup> *Æt.* 8. 230.

<sup>i</sup> *Æn.* 6. 30.



How tender is the application to Icarus? How delicate the phrase *fineret dolor*, instead of *si dolor fuisset*? But can any thing be more finished than the two following verses? Twice the unhappy father strove to represent the mournful adventure of his son in gold, twice fell the father's hands. The epithet in *patriæ manus* is of an exquisite taste.

3. *Repetitions, which serve to express the sentiments, or passions.*

*In astonishment and surprize.*

<sup>k</sup> Mirantur molem Æneas, magalia quondam :  
Miratur portas, strepitumque, & strata viarum.

<sup>l</sup> Mirantur dona Æneæ, mirantur Iulum.

<sup>m</sup> Labitur uncta vadis abies, mirantur & undæ,  
Miratur nemus insuetum, &c.

*Tender and lively passions.*

<sup>n</sup> Ut vidi, ut perii! ut me malus abstulit error!

<sup>o</sup> O mihi sola mei super Astyanactis imago.

Sic oculos, sic ille manus, sic ora ferebat.

<sup>p</sup> Ad cœlum tendens ardentia lumina frustra :

Lumina, nam teneras arcebant vincula palmas.

*For sorrow.*

<sup>q</sup> Tityrus hinc aberat. Ipse te, Tityre, pinus,  
Ipsi te fontes; ipsa hæc arbuta vocabant.

<sup>r</sup> Te nemus Angitiæ, vitrea te Fucinus unda,

Te liquidi flere lacus.

*For joy.*

<sup>s</sup> Cum procul obscuros colles, humilemque videmus  
Italiam. Italiam primus conclamat Achates.

Italiam læto socii clamore salutant.

<sup>k</sup> Æn. 1. 425.

<sup>l</sup> Ibid. 713.

<sup>m</sup> Æn. 8. 91.

<sup>n</sup> Ec. 8. 41.

<sup>o</sup> Æn. 3. 429.

<sup>p</sup> Æn. 2. 405.

<sup>q</sup> Ec. 1. 39.

<sup>r</sup> Æn. 7. 760.

<sup>s</sup> Æn. 3. 522.

## IV. Epithets.

<sup>t</sup> Epithets contribute very much to the beauty of verse. Quintilian observes that the poets make use of them both more frequently and more freely than orators. More frequently, because it is a great fault to over-load a discourse in prose with too many epithets; whereas in poetry they always produce a good effect, though in ever so great a number. More freely, because with the poets it is enough that the epithet is suitable to the word it is annexed to; and thus we can dispense with <sup>u</sup> *dentes albi, humida vina*. But in prose, every epithet, which produces no effect, and adds nothing to the thing spoken of, is vicious. Indeed, we sometimes meet with epithets among the Greek and Latin poets, which the delicacy of the French tongue will not excuse in our poets; but this is seldom, and we are abundantly recompensed for it by the number of beautiful epithets with which their verses abound. I shall here give a few, without observing any other order, than as they stand in Virgil.

<sup>w</sup> *Labitur infelix studiorum, atque immemor herbæ  
Victor equus.*

<sup>x</sup> *Alter erit maculis auro squalentibus ardens,  
Et rutilus clarus squamis: ille horridus alter  
Desidia, latamque trahens inglorius alvum.*

<sup>y</sup> *Sed pater omnipotens speluncis abdidit atris,  
Hoc metuens.*

<sup>z</sup> *Ponto nox incubat atra.*

These two last examples shew the force of an epithet, when placed after a substantive.

<sup>a</sup> *Ille impiger hausit  
Spumantem pateram, & pleno se proluit auro.*  
<sup>b</sup> *Ardentesque oculos suffecti sanguine & igni*

<sup>t</sup> Quintil. l. 8. c. 6.

<sup>u</sup> Æc. 7. 667. G. 3. 364.

<sup>w</sup> G. 2. 498.

<sup>x</sup> G. 4. 91.

<sup>y</sup> Æn. 1. 64.

<sup>z</sup> Ib. 93.

<sup>a</sup> Æn. 1. 477.

<sup>b</sup> Æn. 2. 210.

Sibila lambebant linguis vibrantibus ora.

<sup>c</sup> Arma diu senior defueta trementibus ævo

Circumdat nequicquam humeris, & inutile ferrum  
Cingitur.

<sup>d</sup> Intenti expectant signum, exultantiaque haurit  
Corda pavor pulsans, laudumque arrecta cupido.

<sup>e</sup> Pars ingenti subiere feretro,  
Triste ministerium, & subjectam more parentum  
Aversi tenere facem.

<sup>f</sup> Rostroque immanis vultur obunco  
Immortale jecur tundens, fœcundaque pœnis  
Viscera, rimaturque epulis, habitatque sub alto  
Pectore; nec fibris requies datur ulla renatis.

<sup>g</sup> Ille (speaking of a tame deer)

Ille manum patiens, mensæque assuetus herili,  
Errabat sylvis; rursusque ad limina nota  
Ipse demum sera quamvis se nocte ferebat.

<sup>h</sup> Sed mihi tarda gelu, seclisque effœta senectus  
Invidet imperium, seræque ad fortia vires.

<sup>i</sup> Et pontum indignatus Araxes.  
<sup>k</sup> Tela manu jam tum tenerâ puerilia torfit.

#### V. Descriptions and narrations.

The elegance and vivacity of the poetick stile are chiefly seen in descriptions and narrations. Some are shorter and others longer. I shall give instances of both.

##### I. Short Descriptions.

Virgil wonderfully describes in a few verses the sorrow of an husbandman, who had just lost one of his oxen by the murrain.

<sup>l</sup> It tristis arator  
Mœrentem abjungens fraterna morte juvenum,  
Atque opere in medio defixa relinquit aratra.

<sup>c</sup> Æn. 2. 509.

<sup>d</sup> Æn. 5. 137.

<sup>e</sup> Æn. 6. 222.

<sup>f</sup> Ibid. 597.

<sup>g</sup> Æn. 7. 490.

<sup>h</sup> Æn. 8. 503.

<sup>i</sup> Ib. 728.

<sup>k</sup> Æn. 11. 573.

<sup>l</sup> G. 3. 517.

The following verses give a lively resemblance of the poor wretches, who demanded their passage over Acheron with earnestness and importunity.

<sup>m</sup> Stabant orantes primi transmittere cursum,  
Tendebantque manus ripæ ulterioris amore.

Æneas in the shades below had endeavoured to appease Dido by an humble and pathetick discourse. That princess, looking first upon him with a countenance full of indignation and fury, turns her face aside, fixes her eyes upon the ground, and then leaves him abruptly without giving him one word of answer. All this is described in a very few words. But the silence of Dido outdoes all the other beauties.

<sup>n</sup> Talibus Æneas ardentem & torva tuentem  
Lenibat dictis animum, lacrymasque ciebat.  
Illa solo fixos oculos averſa tenebat. . . . .  
Tandem proripuit sese, atque inimica refugit  
In nemus umbriferum.

2 *Narrations of greater length.*

I shall make choice of one only, taken from the fourth book of the Georgicks, where Virgil tells the story of Orpheus and Eurydice; from which I shall select certain remarkable passages, and endeavour to shew the beauty of them.

Ipse cava solans ægrum testudine amorem,  
Te, dulcis conjux, te solo in littore secum,  
Te veniente die, te decedente canebat.

This simply means, *Orpheus cithara dolorem leniens die ac nocte conjugem canebat*; in which manner we should give the boys subjects to make verses upon. The merit consists in giving a poetical turn to these very plain thoughts and expressions. *Cava testudine* is far more elegant than *cythera*. *Ægrum amorem* much better describes the lively sorrow of Orpheus

<sup>m</sup> Æn. 6. 313.

<sup>n</sup> Ib. 467.

VOL. I

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than



than any other expression. But the principal beauty lies in the two following verses. The application to Eurydice has something very tender and affecting in it, and seems in a manner to present her to the view. *Te, dulcis conjux*. And how expressive is the epithet *dulcis*? The same word repeated four times in two verses, *te, dulcis conjux, te, &c.* shews that Eurydice was the sole object of Orpheus's thoughts. *Solo in littore secum* is not indifferent. We know that solitude and desert places are very proper to indulge grief.

Tænarias etiam fauces, alta ostia Ditis,  
Et caligantem nigra formidine lucum  
Ingressus, manesque adiit, regemque tremendum,  
Nesciaque humanis precibus mansuescere corda.

These four lines take in this single thought, *Quin etiam Orpheus inferas sedes penetravit*. The poet, to extend this thought, gives a brief account of the shades below, and makes choice of such particulars, as seemed most likely to intimidate Orpheus. The last verse perfectly expresses the inflexible and inexorable character of the infernal deities. This line, *Et caligantem nigra formidine lucum*, is admirable both for the choice of the words, and the numbers; which entirely consist of spondees. *Nigra formidine* very elegantly expresses the thick shade of the grove, which inspires horror.

Quin ipsæ stupuere domus, atque intima lethi  
Tartara, cœruleosque implexæ crinibus angues.  
Eumenides; tenuitque inhians tria Cerberus ora  
Atque Ixionei vento rota constitit orbis . . . .

Nothing can be more poetical than this brief recital.

Jamque pedem referens casus evaserat omnes,  
Redditaque Eurydice superas veniebat ad oras;  
Ponè sequens; (namque hanc dederat Proserpina legem)  
Cum subita incautum dementia cepit amantem:  
Ignoscenda

Ignoscenda quidem, scirent si ignoscere Manes.  
 Restitit, Eurydicenque suam, jam luce sub ipsa,  
 Immemor heu ! victusque animi respexit. Ibi omnis  
 Effusus labor, atque immitis rupta tyranni  
 Fœdera, terque fragor stagnis auditus Avernis.  
 Illa, Quis & me, inquit, miseram, & te perdidit,  
 Orpheu ?

Quis tantus furor ? En iterum crudelia retro  
 Fata vocant, conditque natantia lumina somnus.  
 Jamque vale : feror ingenti circumdata nocte,  
 Invalidasque tibi tendens (heu ! non tua) palmas.

It is not possible to conceive any thing more beautiful or finished than this narration. The beginning may be reduced to this simple proposition. *Jamque Eurydice ponè sequens conjugem, superas ad oras veniebat, cùm illam Orpheus respexit.* 'Tis plain that of the two parts of this proposition, Orpheus's looking back upon Eurydice is the most affecting : And Virgil accordingly has laid the greatest stress upon it. Every word is significant in this line, *Cùm subita incautum dementia cepit amantem* ; and the thought is extremely heightened by the line following, *Ignoscenda quidem, scirent si ignoscere Manes.* But what is still drawn in more lively colours, is the phrase *Eurydicen respexit.* And the epithet he gives Eurydice surpasses all, *Eurydicen suam*, " his dear Eurydice." Besides this meaning, which first presents itself to the view, and seems the most natural, there is another perhaps less evident and more delicate : Eurydice, whom he now judged to be restored to him, whom he now thought his own, and his own for ever. *Jam luce sub ipsa* ; as the happy moment drew nigh, when she was about to be his indeed. *Immemor heu ! victusque animi.* He had long struggled with himself, long resisted his eager desire of casting a look upon Eurydice ; but at last overcome by his passion, he forgot the condition upon which he had received her ; all intimated by the word *victus*.

*Respexit*, That the mind of the reader might continue thus far in suspense, this word, which is decisive and alone determines the sense, should be reserved to the close; and we may say that it is in a manner the finishing stroke of this inimitable picture.

The beauty and delicacy of the short speech of Eurydice cannot be sufficiently admired.

Nothing could have been more frigid than the common transition, *Illa sic loquitur, Quis, &c*; but the expression, *Illa, quis & me, inquit, & te prodidit Orpheu?* is full of spirit.

Can any thing be more poetical than this phrase, *En iterum crudelia retro Fata vocant, conditque nantia lumina somnus?* to express, "Behold, I die a second time."

The close of this short discourse in my opinion excels all the rest. All that Eurydice could do in the last remaining moment of her life was to stretch out her weak and dying hands towards her dear Orpheus, the then sole interpreters of the sentiments of her heart. *Invalidasque tibi tendens, heu! non tua, palmas.* I will not pretend to shew the delicacy of the phrase, *heu! non tua*; it is more easy to be conceived than explained. This word seems used in opposition to the preceding expression, *Eurydicenque suam*. It recalls to my mind two beautiful verses made by a scholar in the first class of the college du Plessis. The subject was S. Anthony's eager return to S. Paul, who died during his absence. The young poet, after observing S. Anthony's earnest desire to go back to his holy and much-valued friend, apostrophises thus to him,

*Quid facis, Antoni? Jam friget Paulus, & altas  
Immixtus superis, nec jam tuus, attigit arces.*

I have repeated this passage to shew what use students ought to make of the reading of Virgil, and the beauties pointed out to them in him.

I do not give the whole of this narration, lest I should tire the reader with reflections, which might seem tedious ; but I cannot avoid transcribing here the beautiful verses, which close it. They treat of the head of Orpheus, which the Thracian women had cast into the Hebrus.

Tum quoque, marmorea caput a cervice revulsum.  
Gurgite cū medio portans Oeagrius Hebrus  
Volveret, Eurydicen vox ipsa & frigida lingua,  
Ah ! miseram Eurydicen, anima fugiente, vocabat.  
Eurydicen toto referebant flumine ripæ.

The poet might have barely said, that the head of Orpheus being cast into the Hebrus, his tongue still pronounced the name of Eurydice. But how many beauties have we in three lines ? *Vox ipsa* ; the voice of Orpheus, of itself and through the habit it had contracted of pronouncing that tender name ; & *frigida lingua*, and his tongue already cold and expiring, still called upon Eurydice. The epithet *frigida* is extremely elegant. 'Tis usual with the poets to express death by the cold, which follows upon it. *Ah ! miseram Eurydicen*. How great tenderness there is in the repetition of Eurydice's name, in the epithet *miseram*, and the preceding exclamation ! And lastly, does not this triple repetition of the name Eurydice perfectly express the name of an eccho, which repeats the same word several times over ?

° Ovid upon the same subject, has expressed this last beauty in a different manner, but at the same time with great elegance and delicacy.

Membra jacent diversa locis : caput, Hebre, lyramque  
Excipis, & (mirum) medio dum labitur amne,  
Flebile nescio quid queritur lyra ; flebile lingua  
Murmurat exanimis ; respondent flebile ripæ.

There is extant a Commentary upon Virgil by la Cerda the Jesuit, which is very proper to give youth

° Metam. Lib. II.



a taste of what we now speak. He is very particular in examining all the thoughts, and sometimes every expression of this poet, and points out all his beauties and delicacies. M. Herfan, who taught rhetoric in the college du Plessis, and was a good judge, valued it very much, and made his scholars esteem it equally. Scaliger also in his treatise of poetry explains very well the whole art of Virgil.

### VI. *Speeches.*

Upon this article I might refer to the rules laid down in the next volume concerning rhetoric, as in general they belong also to poetry; but I thought I ought not entirely to omit here what relates to poetical orations.

I shall make choice of one only, and that a short one, which will suffice to shew in what manner youth may discover the force and energy of the speeches, which occur in the poets.

The discourse I shall here undertake to explain is that of Juno, when seeing the Trojans upon the point of landing in Italy, notwithstanding all her endeavours to prevent them, she reproaches herself with weakness and want of power.

¶ Vix è conspectu Siculæ telluris in altum  
Vela dabant læti, & spumes salis ære ruebant :  
Cùm Juno æternum servans sub pectore vulnus,  
Hæc secum ; Me-ne incepto desistere victam !  
Nec posse Italia Teucrorum avertere regem !  
Quippe vetor fatis. Pallas-ne exurere classẽ  
Argivũ, atque ipsos potuit submergere ponto,  
Unius ob noxam & furias Ajacis O. lei ?  
Ipsa Jovis rapidum jaculata è nubibus ignem,  
Disjecitque rates, evertitque æquora ventis :  
Illum expirantem transfixo pectore flammam  
Turbine corripuit, scopuloque infixit acuto.  
Ast ego, quæ Divũ incedo regina, Jovisque  
Et soror & conjux, una cum gente tot annos

¶ *Æn.* I. 38, &c.

Bella

Bella gero ; & quisquam numen Junonis adoret  
Præterea, aut supplex aris imponat honorem ?

In this speech of Juno we may distinguish the exordium, the confirmation, and the peroration.

The narrative preceding it, plain as it is, foretels a very warm and passionate discourse, and implies how high the hatred of the goddess rose ; *Cum Juno æternum servans sub pectore vulnus, Hæc secum.* The poet calls her resentment a wound, *vulnus* ; and that the Goddess kept and cherished it in her heart, *servans*.

*Hæc secum* : Add *loquitur*, which is understood, and you take away all the fire and vivacity of the circumstance.

The EXORDIUM. *Me-ne incepto desistere victam !* This abrupt beginning suits perfectly well with the character of a goddess, who full of haughtiness and rage, reflecting inwardly on the subject of her dissatisfaction, gives a vent at once to her grief and indignation. Every expression deserves to be examined. *Me-ne* : This one word implies all the rest, and Juno herself explains its full meaning in what follows. *Incepto desistere*, that a woman, a goddess, (and such a goddess) should be obliged to lay aside an enterprize she had undertook ; *victam*, that she should be forced to own herself conquered, notwithstanding all her pains, and efforts to the contrary ; and see her rival victorious, and triumphant over her impotence. All these words might be retained and not have the same force, as in *Incepto cogor desistere victa*. The thought is animated by the monosyllable, and the interrogation *me-ne* ; and the infinitive *desistere*, without any preceding word to govern it ; such language is the effect of rage.

*Nec posse Italia Teucrorum avertere regem ?* Here then she stands convicted of want of power, this queen of the gods and men, *nec posse*. And this upon what occasion ? Did she attempt to ruin a  
N 4 mighty

mighty Prince, to force him from the throne, and drive him out of his dominions? Nothing like it. It was only to keep at a distance from Italy the unfortunate Prince of a conquered people, *Teucrorum regem*.

JUNO in another place shews how obstinately she had been bent to destroy the unhappy remains of the Trojan nation, and their Prince Æneas. And that passage may serve to let us into the meaning of this we are now explaining.

¶ Heu stirpem invisam, & fatis contraria nostris  
Fata Phrygum ! Num Segeis occumbere campis,  
Num capti potuere capi ? Num incensa cremavit  
Troja viros ? Medias acies mediosque per ignes  
Invenere viam. . .

Quin etiam patria excussos infesta per undas  
Ausâ sequi, et profugis toto me opponere ponto.  
Absumptæ in Teucros vires cœlique marisque.  
Quid Syrtes, aut Scylla mihi, quid vasta Charybdis  
Profuit ? optato conduntur Tybridis alveo,  
Securi pelagi atque mei. Mars perdere gentem  
Immanem Lapithum valuit, concessit in iras  
Ipse Deûm antiquam genitor Calydonâ Dianæ :  
Quod scelus aut Lapythis tantum, aut Calydonâ me-  
rente ?

Ast ego, magna Jovis conjux, nil linquere inausum  
Quæ potui infelix, quæ memet in omnia verti,  
Vincor ab Ænea.

CONFIRMATION. *Quippe vector fatis*. The two preceding lines are instead of the exordium and proposition. Juno now confutes the only objection that could be made to her, drawn from the irresistible force of the fates, which oppose her enterprize. Some criticks are of opinion, that this objection is ironical; and the word *quippe* seems to favour this notion. However it be, Juno confutes it by one single exam-

ple, which makes up the whole matter of her discourse; *Pallas could avenge herself of Ajax, and yet I cannot compass the destruction of the Trojans.* This comparison has two parts, which are both treated with wonderful art. And it would be very difficult to find a more beautiful example of amplification than this.

THE FIRST PART. *Pallas could avenge herself of Ajax.* This Ajax was the son of Oileus, the chief of the Locrians, who had ravished Cassandra the daughter of Priam, and priestess of Minerva, in her very temple. The poet employs seven lines to express this revenge in its full light.

JUNO begins with naming Pallas, without adding any epithet to her name, any mark of dignity and distinction. *Pallas-ne.* And yet she was the daughter of Jupiter, and presided also over war and the sciences. She seems to intimate, as though it were the whole fleet of the Greeks, that was destroyed, *classen Argivum*; and yet it was only the vessels of the Locrians. She uses a compound word *exurere*, to shew that the fleet was entirely burnt and consumed. And lest we should think the ships were only burnt, she adds, *Atque ipsos potuit submergere ponto.*

*Unius ob noxam & furias Ajacis Oilei?* The more Juno takes pains to exaggerate the greatness of the vengeance, the more she endeavours to lessen the cause of it. 'Twas a simple fault, *noxam*; and what is still less, an involuntary fault, *furias*, committed in the heat of passion, when a man is not master of himself; and lastly, 'twas the fault of a single man. *Unius ob noxam & furias Ajacis Oilei.*

*Ipsa Jovis rapidum jaculata è nubibus ignem, Disjecitque rates, evertitque æquora ventis.* The vengeance would have seemed imperfect, if Pallas herself had not executed it with her own hands. *Ipsa*; this word implies the relish and satisfaction she took in it. *Rapidum Jovis ignem jaculata*, a beautiful periphrasis of thunder! *è nubi'us*; this is not an indifferent circumstance. 'Twas from the midst of the



clouds, which is Juno's empire, that Pallas cast the avenging and destructive fire, which wrought so much havock in the Locrian fleet.

*Illum expirantem transfixo pectore flammæ Turbine corripuit, scopuloque infixit acuto.* Pallas would not have been satisfied with dispersing and burning a whole fleet, if with her own hand she had not struck the wretched Ajax, the object of her rage, and fixed him to a pointed rock.

THE SECOND PART. *But for me, I cannot compass the destruction of the Trojans.* We have observed in speaking of Pallas, that Juno contented herself with saying, *Pallas-ne*, without adding any epithet to set off the name of the goddess. She does not express herself thus, when she speaks of herself. *And I*, says she, *who am the Queen of the gods, I, who am both the sister and wife of Jove.* All this is contained in the word *ego*. The contrast is very evident. The poet on one side shews us Pallas, as alone, without character, or distinction, *Pallas-ne*. On the other hand he represents Juno as surrounded with glory, power, and majesty. *Ast ego, quæ divûm incedo regina, Jovisque Et soror & conjux.* The propriety of the word *incedo* should be observed to the scholars, which suits perfectly well with the majestick gate of a queen and a goddess, <sup>1</sup> *Et vera incessu patuit dea*; and the affected repetition of the conjunction to insist still more upon her double quality of sister and wife, *Et soror & conjux*. <sup>2</sup> Horace makes Juno talk much after the same manner, when she declares, that if they attempted to rebuild Troy, she would place herself at the head of an army to destroy the town, the eternal object of her hatred.

Troja renascens alite lugubri  
Fortuna tristi clade iterabitur,  
Ducente victrices catervas  
Conjuge me Jovis et sorore.

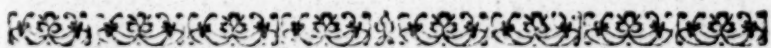
<sup>1</sup> *Æn.* 1. 409.

<sup>2</sup> *Ode* 3. *Lib.* 3.

*Una cum gente tot annos Bella gero.* Juno, in spite of all her power and grandeur, her quality as queen of the gods, and the sister and wife of Jove, has the grief to see herself at variance with a single nation, and that for so many years, *una cum gente, tot annos*, a beautiful opposition; and exhausting all her forces against it to no purpose, *bella gero*.

THE PERORATION. *Et quisquam numen Junonis adoret Præterea, aut supplex aris imponat honorem?* Grief, spite, and revenge are equally evident in these words, so full of fire, and indignation. After such an affront, Juno looks upon herself as in disgrace, as degraded from the dignity of a goddess, as become from thenceforth the object of contempt amongst gods and men. The interrogation and exclamation are here of great force. Take away these figures, and the same thought, without changing a single word, would be cold and languid.

The poet has great reason to say, that the goddess had her heart enflamed and burning with rage, whilst she pronounced this discourse. *Talia flammato secum dea corde volutans.* 'Tis all life and fire, and every expression in it breathes an ardent desire of vengeance.



## ARTICLE the THIRD.

### *Of the different sorts of poems.*

'TIS impossible thoroughly to teach the boys all the rules of poetry; 'tis a matter of too large extent, and would take up too much time; and yet 'tis not reasonable they should be absolutely ignorant of them, and leave the college without some knowledge of the different kind of poems, and the rules peculiar to them.

M. Gaullier, professor in the college du Pleffis-Sorbonne, has lately published a discourse upon poetry.

I have not yet read it, but the design of it seems good. He there lays down the *rules of poetry drawn from Aristotle, Horace, Boileau, and other famous authors*. 'Tis useful to have a book, which contains all the solid observations that have been made upon a subject, which masters cannot thoroughly explain in the classes, and which yet it might be wished the boys were acquainted with to a certain degree.

Poetry is generally divided into epick and dramatick. The first consists in narration, and 'tis the poet that speaks in it. The second contains an action represented upon the theatre; and the poet puts his discourse into the mouths of the persons, who appear upon the stage. According to this division, grounded upon the Greek words *ἔπος*; and *δράμα*, which are opposite to each other, the great epick poem, as the most noble species, is called epick by way of eminence, as it happens in a great many other cases. 'Tho' under the epick poem are ranked several different sorts of poems, as eclogues, satires, odes, epigrams, elegies, &c. The dramatick poem comprehends tragedy and comedy.

The boys should have some idea of all these different sorts of poetry. The second and first classes are proper for this instruction. Horace's art of poetry, which is usually explained every year in the first class, will give opportunity to instruct them in all that is necessary to be known upon this head.

But the reading the poets themselves will be far more useful than all the precepts that can be given them.

'Tis usual to begin with Ovid, and with very good reason. This poet is very proper to give them a taste for poetry; and to teach them facility, invention, and

\* F. Jouvenci, whom no body can suppose ignorant in matters of this kind, in his book *De ratione discendi & docendi*, ranks also under the epick poem several sorts of

small poems, Ad epicum poema revocantur varia poemata, ut Idyllia, Saryrae, Odæ, Eclogæ, Epigrammata, Elegiæ, &c. p. 104:

copiousness. His metamorphoses in particular may be very agreeable through the great variety they contain. But we must not expect that exactness, propriety, and purity of taste, which we find in Virgil. He is often too prolix in his narrations, and abandons himself too much to the flow of his genius; but there are very beautiful passages in him, and he may be very useful to young beginners. <sup>u</sup> *Nimum amator ingenii sui, laudandus tamen in partibus.* His very faults, which a diligent master will not fail to point out to the boys, may be almost as beneficial to them as the beauties they should be taught to admire, especially when they become capable of comparing Ovid with Virgil.

The last takes up a great share of the time spent in the classes; he is indeed a perfect model, and may suffice alone to form the taste.

Horace and Juvenal are also explained there; and indeed they deserve it, both of them are excellent, though in a different way.

I could wish some of Seneca's Tragedies were added to them, I mean those which are really his. The style of the author would easily be discerned in them; I mean, we should soon find admirable passages, full of fire and life, though not always that propriety and exactness which one might wish.

It might be of use also, in the first class, to read certain passages of Lucan, Claudian, Silius Italicus, and Statius, to the scholars, and to compare them with Virgil, to make them acquainted with the difference of styles. The fifth book of Scaliger's art of poetry may assist them in this. He has collected several extracts from the Latin poets, upon the same subjects, as a tempest, the plague, &c.

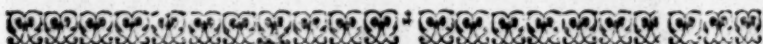
I cannot imagine why the *Epigrammatum delectus* is not more used in schools than it is, as it is very proper to be put into the hands of the boys. Such a collection cannot fail of pleasing from the beauty and

<sup>u</sup> Quintil. lib. 10. c. 1.



variety of the epigrams it contains; and I think we should principally furnish the memories of youth with such short and portable pieces as these. A new edition of this book might be useful in schools, but some alterations should be made in it, and some of the reflections of F. Vavasseur the Jesuit, in the elegant criticism he has made upon this small work, might be of use.

I say nothing here of the rules of French poetry, as the different exercises of the classes do not allow time enough for instructions upon that head; and besides, the reading of our own poets may be dangerous to them in several respects; but especially as it requires no pains on their parts, and presents only roses without thorns, we have cause to fear, lest it should give them a distaste to their other studies, which as they are more difficult and less agreeable, so they are infinitely more useful and important. The time will come, when they may read the French poets, not only without danger, but with great advantage; for it is not reasonable, they should be solely employed in the study of the Greek and Latin authors, and having no curiosity to be become acquainted with the writers of their own nation, remain always strangers in their own country. But to make this study useful, a judicious choice, and wise precautions are necessary, especially in what regards the purity of manners.



## OF THE READING OF HOMER.

THERE are few profane authors of antiquity, which may be read with more advantage to the boys, than Homer; and we should be very much wanting in our care for them, if we did not make them acquainted with a work, which Alexander the Great looked upon as the most curious and valuable production of human wit, \* *pretiosissimum humani ani-*

\* Plin. hist. nat. lib. 7. cap. 29.

*mi opus.* The advantage to be drawn from it respects either the excellence of Homer's poetry, which is very proper to form the taste of youth, or the different sorts of information it contains in regard to the customs, manners, and religion of the ancients. I shall treat of these two parts separately.

## CHAP. I.

### *Of the excellency of Homer's poems.*

THE high encomium which Horace has given of the two poems of Homer, in judging them to contain more useful instructions than all the writings of the most able philosophers, has never seemed extravagant. But we cannot say so of the praises, which the learned of all ages have given him, as though they had strove to out-do each other in extolling the excellence of his poetry. Several persons, in other respects of distinguished merit and understanding, have been of a different opinion, and have taken incredible pains to bring this poet into contempt and disgrace, who has been so anciently and generally esteemed.

We have reason to fear, lest these prejudices should be entertained by the boys, especially as they begin to read Homer at an age, which is more capable of finding out the difficulties and defects of the poet, than to relish his beauties. To prevent this inconvenience, I have thought it might be of use to make some reflections in particular upon the manner in which he ought to be explained to youth. I shall begin with laying down some rules, which may serve to direct them how to form a right judgment of Homer. And then I shall produce select passages from him, and endeavour to make them sensible of their beauty and eloquence.

## ARTICLE

## ARTICLE the FIRST.

*Rules to direct the boys how to form a right judgment of Homer.*

**A**BOVE all things youth should be careful to avoid a fault very common to their age, who are too apt to think they have more understanding than others, because they have read and studied more. Thus they pass judgment in a decisive tone, and sometimes before persons of ability, whose determination they ought in decency rather to wait for, than prevent. And by this air of sufficiency they think to gain the esteem of others, though they only procure their contempt. Modesty, reservedness, and a distrust of their own capacity should be the character of that age, and its greatest honour. They may lay open their doubts, propose their difficulties, and modestly question such as are of age and ability to inform them. 'Tis a lesson, the young Telemachus gives them in the *Odyssy* \*. He was not far from Nestor's apartment, and demands of Mentor his governor in what manner he should behave himself. "For as yet, says he, I have not acquired the habit of speaking, nor does it become a young man, as I am, to be too familiar with so venerable a personage as Nestor."

Οὐδέτι πω μύθοισι περιέσθηναι πυχνοῖσιν  
Αἰδώς δ' αὖ νέον ἄνδρα γεραίτερον ἐξέρεσθαι.

## II.

This reservedness is still more necessary in the case of censuring writers of the first class. We easily pardon a man, who is smitten with the beauties of these authors, for running out into excessive and extravagant commendations, which are sometimes occasioned by an admiration, that transports him. 'Tis a com-

\* L. 3. v. 23, 24.

mon fault to all persons of warm imaginations, and is easily corrected by reason and experience, and after all arises from a good principle, and does wrong to nobody. But every sensible man, especially at an age, when want of experience and apprehension of being mistaken should put him upon his guard, ought strictly to observe the judicious direction laid down by <sup>y</sup> Quintilian, in the case of condemning great men. “We should be very cautious and circumspect how we pass a judgment upon writers of established merit, for fear it should happen to us, as it does to a great many, to blame what we do not understand.”

### III.

M. Boileau's reflection upon the judgment to be passed upon the great men of antiquity is a very just one, and must take place with every reasonable and unprejudiced person. “When writers, <sup>z</sup> says he, have been admired for a great many ages, and despised only by some persons of a capricious taste, for there will be always some or other of a bad taste, 'tis not only rashness but folly to question their merit. For though you do not discover their beauties, you must not therefore conclude that they have none, but that you are blind, and have not a taste for them. The generality of mankind in a long course of time is never mistaken in the judgment they pass upon works of genius. There now is no question, whether Homer, Plato, Tully, and Virgil, were wonderful men. 'Tis a matter beyond dispute, as it has had the consent of twenty ages. The business is to know, wherein that excellence consists, which has acquired them the admiration of so many ages; and if you cannot find it out, you must give up all pretences to skill in literature, and allow that you have neither taste nor genius, since

<sup>y</sup> Modeste tamen & circumspetto judicio de tantis viris judicandum est, ne quod plerisque accidit, damnent quod non intelligent. Quint. lib. 10, cap. 1.

<sup>z</sup> Reflex. 7. sur Longin.

“ you



“ you cannot discover what every body else has discerned.”

## IV.

It does not follow from hence, that these excellent writers should be looked on as absolutely perfect, and entirely exempt from faults. They are indeed great men, but still they are men, and as such subject to be sometimes in the wrong. We must therefore sincerely own, and the most zealous defenders of Homer have often acknowledged it, that there are some passages in this poet that are weak, defective, or prolix; that there are speeches too long, descriptions sometimes too particular, repetitions that are offensive, epithets too common, comparisons which return too often, and do not always seem so noble as they ought. But all these defects are covered and in a manner lost in an infinite number of graces and inimitable beauties, which affect and transport us; and then these faults do not hinder us from paying the regard that is due both to the work and the author, according to the judicious observation of Horace.

<sup>a</sup> Verum ubi plura nitent in carmine, non ego paucis  
Offendar maculis, quas aut incuria fudit,  
Aut humana parum cavit natura.

## V.

But we must be very careful not to impute such faults to Homer, as subsist only in the imagination of prejudiced or ignorant criticks. Thus several are offended with certain words, which to them seem low and mean, as *kettle*, *pot*, *fat*, *intestines*, that are frequent in Homer, but are not allowed to be used by our poets, nor even by our orators.

“ But here,” as M. Boileau observes, whose words I shall barely transcribe, “ We must remember, that the words of different languages do not always precisely answer to one another, and that an expression in Greek which is very noble cannot often be

<sup>a</sup> Horat. de art. poet.

“ rendered into French but by a very low phrase. As  
 “ for instance, in the words *asinus* in Latin, and *âne*  
 “ in French, which have something very contempti-  
 “ ble in them in both those languages, though the  
 “ word which denotes that animal has nothing mean-  
 “ in it either in Greek or Hebrew, but it is used in  
 “ the most sublime passages. And the same may be  
 “ said of the word *mulet*, and several others.

“ In short, languages have all their peculiar oddities,  
 “ but the French is particularly capricious in words ;  
 “ and though it abounds in beautiful terms upon  
 “ certain subjects, it is very poor in many others, and  
 “ there are abundance of little things which cannot  
 “ be nobly expressed in it. Thus, for instance,  
 “ though in the most sublime passages we may say  
 “ without discredit, *un mouton*, *une chevre*, *une brebis*,  
 “ we cannot say in any lofty stile without departing  
 “ from it, *un veau*, *une truie*, *un cochon*. The word  
 “ *génisse* in French is very beautiful, especially in an  
 “ eclogue; *vache* is insufferable. *Pasteur* and *berger*  
 “ are very elegant, *gardeur de pourceaux*, or *garder de*  
 “ *bœufs* would be horrible. And yet perhaps there  
 “ are not two words in the Greek tongue more beau-  
 “ tiful than *σὺβωτης* and *βένελος*, which directly an-  
 “ swer to those words in French ; and 'tis for this  
 “ reason Virgil has given his eclogues the pretty name  
 “ of *Bucolics*, which literally translated is in our  
 “ language, *les entretiens des bouviers*, or *des gardeurs*  
 “ *de bœufs*.”

“ By this we see the injustice of those who charge  
 “ Homer with the low stile of his translators, and  
 “ blame a Greek writer for not being justly expressed  
 “ in Latin or French. 'Tis very remarkable, that  
 “ in all antiquity Homer has never been censured up-  
 “ on this score, though he has wrote two poems, that  
 “ are each of them larger than the *Æneid*, and no  
 “ one whatsoever has descended into more minute  
 “ circumstances than he, or more wilfully expressed  
 “ little matters, though always in noble terms, or at  
 “ least

“ least by introducing low phrases with so much art  
“ and industry, as to make them noble and harmo-  
“ nious, as Dionysius Halicarnassensis has observed.”

## VI.

Another cause of the wrong judgments passed upon Homer is the fondness we generally have for the customs, usages, and manners of our own age and country, which makes us apt to take offence at the practices of times so remote, which were more simple, and came nearer to nature. We should be shocked to see Princes in Homer dressing their own dinners, Achilles doing the most servile offices in person, the sons of great Kings feeding their flock, Princes washing their own linen in the river, and drawing water out of the well.

But do we not also in scripture see Abraham, the master of a numerous family, tending his cattle; and Sarah, who had so many servants, kneading the bread with her own hands; Rebecca and Rachel, notwithstanding the tenderness of their sex, carrying heavy pitchers of water upon their shoulders; Saul and David, even after they were anointed Kings, employed in feeding their flocks.

Reason, good sense, and equity require, that whilst we are reading ancient authors, we should go back into the times and countries they speak of; and not extravagantly suffer ourselves to be prejudiced against the customs of antiquity, because they differ from ours: we might with the same reason, out of a blind regard for the fashions of our own nation, look upon the dress of all other people as ridiculous. Besides, do we think, that the delicacy, softness, and luxury, which have infected these later ages, deserve so much to be preferred to the happy simplicity of earlier times, the precious remains of pristine innocence?

## VII.

As to the real faults, that are to be found in Homer, these in all reason and equity are to be excused in return for his innumerable beauties. <sup>b</sup> Longinus, in his enquiry whether mediocrity, when perfect in its kind, should not be preferred to the sublime with some faults, lays down this rule, and proves it from the very nature of this sort of performances. "For my own part, says he<sup>c</sup>, I am of opinion, that the sublime has not naturally the purity of the middle style. . . . 'Tis with the sublime, as with immense riches, we cannot take care of every thing so particularly, but something, though in our possession, must be neglected. . . . Thus, continues he, though I have observed in Homer, and in all the most famous authors, passages which do not please me; I think that these are faults they disregarded, and that we cannot so properly call them faults, as little oversights, which have escaped them, because being wholly intent upon what was great, they could not dwell upon little things. . . . <sup>d</sup> All we can obtain by committing no faults, is not to be blamed; but 'tis the sublime which gains us admiration. What shall I say then? One of the beautiful passages and sublime thoughts, which we meet with in the works of these excellent authors, is alone sufficient to make amends for all their faults."

## VIII.

This rule may be of great use to assist us in passing a right judgment upon Homer and Virgil. I question whether in explaining these poets to the boys, it would be proper to prefer one before the other, and if it might not be better to leave this great point undecided by observing a kind of neutrality. 'Tis enough to make them well acquainted with their different characters, by setting the beauties of both in their full

<sup>b</sup> Long. *περί ὑψηλῆς*, c. 27. <sup>c</sup> *Ib.* de sublim. cap. 27. <sup>d</sup> Cap. 30.



light. Quintilian seems to have pursued this method in his judicious manner of treating these two great poets. He makes an high encomium of Homer, in which he gives in a few words a just idea of the wonderful variety of that poet's stile. <sup>d</sup> *Hunc nemo in magnis sublimitate, in parvis proprietate superaverit. Idem lætus ac pressus, jucundus & gravis, tum copia tum brevitate mirabilis.* "In great matters nothing is " more sublime than his expression, in small ones nothing more proper. Flowing and concise, grave " and pleasant, he is equally admirable for his copiousness and his brevity." He then proceeds to Virgil, and <sup>e</sup> after quoting a celebrated passage from Domitius Afer the most famous orator of his time, who placed Virgil after Homer, but very near him, he draws in a few lines the perfect character of both. Homer he owns was the better genius, Virgil had a larger share of art and study; the one was more lively and sublime, the other more correct and exact; Homer rises with more force, but sometimes overflows; Virgil is constantly the same, and never departs from his character. 'Tis thus Quintilian, after weighing in the balance of reason and equity the different qualifications of these two great men, seems willing to establish a kind of equality between them. *Et hercle, ut illi naturæ cœlesti atque immortalī cesserimus, ita curæ & diligentiae vel ideo in hoc plus est, quod ei fuit magis laborandum: & quantum eminentioribus vincimur, fortasse equalitate pensamus.*

## IX.

By keeping up to a like neutrality, it might be very useful to make the boys compare certain beautiful passages of Virgil with those of Homer from whence they were copied. 'Tis a great advantage on Ho-

<sup>d</sup> Quintil. lib. 10. c. 1.

<sup>e</sup> Utar verbis isdem, quæ ex Afro Domitio juvenis accipi: qui mihi interroganti, quem Homero

crederet maximè accedere: secundus, inquit, est Virgilius, proprior tamen primo quàm tertio. Ibid.

mer's side, that he served as a pattern to Virgil, and we may justly apply to him what has been said of Demosthenes with respect to Cicero, <sup>f</sup> *Cedendum in hoc quidem, quòd & ille prior fuit, & ex magna parte Ciceronem, quantus est, fecit.* Of the two heroes of Homer, Virgil has made but one, in whom he has artfully united all the great qualities, that belonged to the other two of the Greek poet. He has also taken from him the best part of his episodes; and has borrowed a great number of his comparisons. There is a secret pleasure in tracing the Greek poet through the performance of the Latin, and discovering the inestimable imitations, which are equally an honour to them both. The copy sometimes falls short of the beauties of the original; sometimes it surpasses it, and by happy strokes of the pencil adds lines, which make it an original of itself. As to the expression, numbers, and cadence, Homer is infinitely the superior; and it is proper early to accustom the ears of the boys to that sweet and harmonious melody, which reigns in all his verses, and diffuses such graces, as are not to be imitated in any language but the Greek.

Thus, we see, the study of Homer, undertaken in this manner, may contribute very much to the forming of taste, which makes me think, that as in the classes there is not time enough to read over one of his poems entire, it might be useful to read only such select passages, as are capable of giving a proper idea of this poet. Some passages of this kind I shall now attempt to explain.

<sup>f</sup> Quintil. l. 10. c. 1.

## ARTICLE the SECOND.

*Passages in Homer remarkable for the Style and Elocution.*

**I** MUST not be very large upon this subject, lest I should add too much to the length of my work, and yet 'tis difficult to be brief in speaking of the beauties of Homer. I shall produce some of different kinds, without tying myself down to any exact or regular order.

## I.

*Numbers and cadence.*

Homer is admirable for expressing the nature of the things he describes by the sound and order of the words, and sometimes by the choice of the letters.

1. *A harsh sound.*

ἔϊσα δέ σφιν

Τριχθα τε καὶ τετραχθα δίσχισεν ἰς ἀνέμοιο.

There is no ear, says M. Boivin speaking of the beauty of this passage, which does not seem to hear the crackling, and as I may say the cry of the sail, and the wind that rends it.

2. *A smooth and flowing sound.*

On the other hand nothing can be more gentle or harmonious than the passage where the poet describes the soft and persuasive eloquence of Nestor.

ἡ τοῖσι δὲ Νέστωρ

Ἦ δυσπῆς ἀνόρεσε, λιγύς Πυλίων ἀΐσρητῆς.

Τὲ καὶ ἀπὸ γλώσσης μέλιτι γλυκίων ῥέεν αὐδή.

“ To calm their passions with the words of age,  
“ Slow from his seat arose the Pylian sage,

Od. ix. 7.

Il. i. 247.

“ Experienc’d

“ Experienc’d Nestor, in persuasion skill’d,  
“ Words, sweet as honey, from his lips distill’d. POPE.

### 3. Heaviness.

The following verses surprisingly express the taking of great pains, and laborious exercise.

<sup>i</sup> Καὶ μὲν Σίσυφον εἰσεῖδον, κρατέρ’ ἄλγε’ ἔχοντα,  
Λᾶαν βαρύνοντα πελώριον ἀμφοτέρησιν.  
“ Ἡ τοι ὁ μὲν σκηριπτόμενος χερσίνη προσήλη  
Λᾶαν ἄνω ὥρθεσκε ποτὶ λόφον· ἀλλ’ ὅτε μέλλοι  
“ Ἀκρον ὑπερβαλέειν, τότε ἀποσρέψασκε κραλαῖς  
Αὐτίς, ἔπειτα πέδον δὲ κίλιν’ ἐλο λᾶας ἀναιδής.  
Αὐτὰρ ὅγ’ ἀψ ὥσασκε τιταίν’ μ’ ὦ· κατὰ δ’ ἰδῶς  
“ Ἐρῶεν ἐν μελέων, κονίη δ’ ἐν κρατὸς ὀρῶρει.

“ I turn’d my eye, and as I turn’d survey’d  
“ A mournful vision! the Sisyphian shade;  
“ With many a weary step, and many a groan  
“ Up the high hill he heaves a huge round stone;  
“ The huge round stone, resulting with a bound,  
“ Thunders impetuous down, and smokes along the  
“ ground.  
“ Again the restless orb his toil renews,  
“ Dust mounts in clouds, and sweat descends in dews.  
POPE.

### 4. Swiftness.

In the following passage the rapidity of the second verse may dispute it with that of the horse, whose swiftness in the race Homer is describing.

<sup>k</sup> Οἷοι Τρώοι ἵπποι, ἐπιστάμενοι πεδίοιο  
Κραιπνὰ μάλ’ ἐνθα καὶ ἐνθα διωκόμεν φέβεσθαι.

’Tis probable Virgil had this beauty in his eye, when he wrote this line.

<sup>l</sup> Quadrupedante putrem sonitu quatit ungula campum.

With what elegance does he describe in another place the speed and swiftness of Æneas’s horses?

<sup>i</sup> Od. xi. v. 592. <sup>k</sup> Il. v. 222. <sup>l</sup> Æn. 8. 596.

VCL. I.

O

m A:



<sup>m</sup> Αἱ δ' ὅτε μὲν σκιρτῶεν ἐπὶ χεῖδωρον ἄρυσαν.

" Ἀκρον ἐπ' ἀνθρίκων καρπὸν θείον, ὅδ' κατέκλων."

" Ἀλλ' ὅτε δὴ σκιρτῶεν ἐπ' εὐρέα νῶτα θαλάσσης,

" Ἀκρον ἐπὶ ῥηγμῖνος ἀλὸς πολιοῖο θέσκον.

" " These lightly skimming, when they swept the  
" plain

" Nor ply'd the grass, nor bent the tender grain ;

" And when along the level seas they flew,

" Scarce on the surface curl'd the briny dew. POPE.

Virgil has imitated this passage in describing the swiftness of Camilla, and I question whether the copy be at all inferior to the original.

<sup>n</sup> Illa vel intactæ segetis per summa volaret  
Gramina, nec teneras cursu læssisset aristas :  
Vel mare per medium, fluctu suspensa tumentis  
Ferret iter ; celeres nec tingeret æquore plantas.

Outstrip'd the winds in speed upon the plain,  
Flew o'er the fields, nor hurt the bearded grain :  
She swept the seas, and as she skim'd along,  
Her flying feet unbath'd on billows hung. DRYDEN.

° But nothing can come up to the beauty of the description, which Homer gives of the passage of Neptune. I shall here do little else than copy the remarks of M. Boivin. This God was in the isle of Samothracia. His arms, his chariot and horses were at Æge, a town in Eubœa or Achaia. He makes but four steps to get thither. The God puts on his arms, mounts his chariot, and departs. Nothing is more rapid than his course. He flies over the waters. The verses of Homer in that place run swifter than the God himself. I appeal to the readers of the Greek text, if they are at all acquainted with the difference between the rapidity of a dactyle, and the slowness of a spondee.

Βῆδ' ἰλάαν ἐπὶ κύματ', ἄταλλε δὲ κήτε' ὑπ' αὐτῷ  
Πάντοθεν ἐκ πευθμῶν, ὅδ' ἠβούησεν ἀνακία.

<sup>m</sup> Il. xx. 226.

<sup>n</sup> Æn. 7. 808.

° Il. xiii. 17. &c.

Ἡθοσύνη δὲ θάλασσα δίς αἰετο· τοὶ δ' ἐπέτοιο  
 ῥίμφα μάλ' ἔδ' ὑπὲρ, θεὸς δ' αἰνέειο χάλκεο ἄζων.

- “ He mounts the car, the golden scourge applies,  
 “ He sits superior, and the chariot flies:  
 “ His whirling wheels the glassy surface sweep:  
 “ Th’ enormous monsters rolling o’er the deep,  
 “ Gambol around him on the watry way;  
 “ And heavy whales in aukward measures play:  
 “ The sea subsiding spreads a level plain,  
 “ Exults, and crowns the Monarch of the main;  
 “ The parting waves before his coursers fly:  
 “ The wond’ring waters leave his axle dry. POPE.

It is sufficient to have ears, to perceive the rapidity of Neptune’s chariot in the very sound of the first and two last lines, each of which is entirely composed of dactyles, excepting that one spondee, which must necessarily terminate the verse. M. Boileau has translated this passage in his version of Longinus.

Il attelle son char, & montant fierement,  
 Lui fait fendre les flots de l’humide élément.  
 Dès qu’on le voit marcher sur ces liquides plaines,  
 D’aïse on entend sauter les pesantes balaines.  
 L’eau frémit sous le dieu qui lui donne la loi,  
 Et semble avec plaisir reconnoître son roi.  
 Cependant le char vole, &c.

These lines are certainly admirable; yet we must own they are by far inferior to the Greek in numbers and harmony, which our language is not so capable of as the Greek and Latin, as it wants the distinction of long and short syllables, which in those two languages form the feet, and agreeably diversify the numbers. But notwithstanding this defect of language the French poet in this verse

D’aïse on entend sauter les pesantes balaines,

has mighty well expressed the agility of the leap, and the heaviness of the monstrous fish, two things directly

opposite, but happily described by the sound of the words, and the numbers of the verse, which rises swiftly, and falls heavily.

## II:

*Descriptions.*

P 'Tis said, that Homer was blind ; and yet his poetry is rather a painting than a poem, so exactly does he lay before our eyes and copy from nature the images of every thing he undertakes to describe.

I. It is not surprising that this poet, who gives life and action to inanimate beings, should represent the horses of Achilles under such affliction upon the death of Patroclus. He describes them, after this mournful accident, as fixed and immoveable with grief, their heads bowed down to the earth, their manes trailing in the dust, and shedding tears in abundance.

Ἡ οὐδὲι ἐνισκῆψαντε καρῆαλα· δάκρυα δὲ σφιν  
θερμὰ κατὰ βλεφάρων χαμαΐδης ῥέε μυρομένοισιν,  
Ἡνίοχοιο πόδω. θαλερὴ δὲ μιν αἰνέλο χαίτη.  
Σιύγλης ἐξεριπῆσα παρὰ ζυγὸν ἀμφοτέροισι.

—“ Along their face

“ The big round drops cours'd down with silent pace,  
“ Conglobing on the dust. Their manes, that late  
“ Circled their arched necks, and wav'd in state,  
“ Trail'd on the dust beneath the yoke were spread,  
“ And prone to earth was hung their languid head.”

POPE.

Virgil's description of an horse's grief is shorter and no less lively.

Post bellator equus positus insignibus Æthon  
It lacrymans, guttisq̃ humectat grandibus ora.

P Traditum est Homerum cæcum fuisse. At ejus picturam non possum videmus. Quæ regio, quæ ora, quæ species formæ, quæ pugna, qui motus hominum, qui ferarum, non ita expictus est, ut, quæ

ipse non viderit, nos ut videremus, effecerit? Tusc. quæst. lib. 5. n. 114.

I. xvii. 437.

Æn. II. 89.

To close the pomp, Æthon, the steed of state  
Is led, the fun'ral of his lord to wait,  
Stripp'd of his trappings, with a fullen pace  
He walks, and the big tears run rolling down his  
face. DRYDEN.

Can the tears of a horse be more finely described  
than by these last words? Put *lacrymis* instead of  
*guttis grandibus*, and the image is lost.

2. The fire of rage flashes in these lines of Homer,  
no less than in the eyes of Agamemnon, whose trans-  
port of passion he is describing.

ἢ μένος δὲ μέγα φρένες ἀμφιμέλαιναι  
Πίμπλυντ', ὅσσε δὲ οἱ πυρὶ λαμπέτωντι ἔκτλην.

"Black choler fill'd his breast, that boil'd with ire,  
"And from his eyeballs flash'd the living fire."

POPE.

Horace has imitated the first line, *Fervens difficile  
bile tumet jecur*; and Virgil the second,

"Totoque ardentis ab ore  
Scintillæ absistunt: oculis micat acribus ignis.

— from his wide nostrils flies  
A fiery steam, and sparkles from his eyes.

DRYDEN.

3. The majestick motion of the head, by which  
Jupiter makes the heavens tremble, is known to all  
the world.

ἢ Ἡ, καὶ κυανέῃσιν ἐπ' ὄφρ' ὤσει Κρονίων.  
Ἄμβροσαι δ' ἄρα χαῖται ἐπιρρόσασιν ἄνακτος  
Κρατὸς ἅπ' ἀθανάτοιο μέγαν δὲ ἐλέλιξεν Ὀλυμπον.

"He spoke, and awful bends his sable brows;  
"Shakes his ambrosial curls, and gives the nod;  
"The stamp of fate, and sanction of the God;

<sup>s</sup> Il. i. 103.

<sup>t</sup> Ode 13. Lib. 1.

<sup>u</sup> Æn. 12. 101.

<sup>w</sup> Il. i. 528.



“ High heaven with trembling the dread signal took,  
 “ And all Olympus to the centre shook. POPE.

This passage has been imitated by the greatest poets.

<sup>x</sup> Annuit, & totum nutu tremefecit Olympum.

<sup>y</sup> Terrificam capitis concussit terque quaterque  
 Cæsariem, cum quâ terras, mare, sidera movit.

<sup>z</sup> Regum verendorum in proprios greges,

Reges in ipsos imperium est Jovis,

Clari giganteo triumpho,

Cuncta supercilio moventis.

These three poets seem to have divided the three lines of Homer among themselves, with the three circumstances contained in them. Virgil has taken only the nodding of the head, Ovid the shaking of the hair, and Horace the motion of the brows.

The description of the battle of the Gods is one of the most noble in Homer. The Greeks and Trojans being ready to join battle, Jupiter had given the Gods permission to descend from heaven, share in the fight, and take which side they pleased.

“ <sup>a</sup> Above the fire of Gods his thunder rolls,

“ And peals on peals redoubled rend the poles.

“ Beneath, stern Neptune shakes the solid ground,

“ The forests wave, the mountains nod around :

“ Through all their summits tremble Ida's woods,

“ And from their sources boil her hundred floods.

“ Troy's turrets totter on the rocking plain,

“ And the tofs'd navies beat the heaving main.

“ Deep in the dismal regions of the dead,

“ The infernal monarch rear'd his horrid head,

“ Leap'd from his throne, lest Neptune's arms should

“ lay

“ His dark dominions open to the day ;

“ And pour in light on Pluto's drear abodes,

“ Abhor'd by men, and dreadful e'vn to Gods.

<sup>x</sup> Virg.

<sup>y</sup> Ovid.

<sup>z</sup> Horat.

<sup>a</sup> Il. xx.

“ Such

" Such war the immortals wage ; such horrors rend  
 " The world's vast concave, when the Gods con-  
 " tend." POPE.

M. Dacier's translation of this passage, though very exact and noble, does not come up to the harmony and beauty of the Greek verses.

M. Boileau, as we have already observed, has translated one part of this passage.

L'enfer s'emeut au bruit de Neptune en furie.  
 Pluton sort de son trône, il palit, il s'écrie :  
 Il a peur, que ce dieu, dans cet affreux séjour  
 D'un coup de son trident ne fasse entre le jour,  
 Et par la centre ouvert de la terre ebranlée,  
 Ne fasse voir de styx la rive désolée ;  
 Ne decouvre aux vivans cet empire odieux.  
 Abhorré des mortels, et craint même des dieux.

These lines are very beautiful, but far inferior to the Greek. I shall examine but one of them. *Pluton sort de trône, il palit, il s'écrie.* The word *sortir*, which might agree with Pluto, had he left his throne calm and undisturbed, is cold and languid. This God does not *turn pale*, till after he had quitted his throne. Does paleness then come on by such slow degrees, and is it not the first and more immediate effect of fear ? The Greek has a very different vivacity, Δείσας δ' ἐκ θρόνου ἄλτο, καὶ ἰαχε, *In a fright he leapt from his throne, and cried out.* But how shall we render the cadence Δείσας δ' ἐκ θρόνου ἄλτο in any other language, which alone expresses the hasty and precipitate motion of the God ? Virgil has attempted to imitate one part of this beautiful passage of Homer, but has not been able to come up to the beauty of the original.

<sup>b</sup> Non secus ac siqua penitus vi terra dehiscens  
 Infernas referet sedes, et regna recludat  
 Pallida, diis invisa ; superque immane barathrum  
 Cernatur, trepidentque immisso lumine manes.

<sup>b</sup> Æn. 8. 243.

O 4

" A sounding

“ A sounding flaw succeeds : and from on high,  
 “ The Gods with hate beheld the nether sky :  
 “ The ghosts repine at violated night.”

DRYDEN.

Besides many other differences, in Virgil we have only a comparison, which renders the description cold and languid ; whereas in Homer, it is an action, which is much more lively and animated.

5. The passage where Hector, before he engages, takes leave of Andromache, and embraces Astyanax, is one of the most beautiful and pathetick in the whole poem. I shall give a part of it, which will take in both descriptions and discourse.

“ Hector, this heard, return'd without delay,  
 “ Swift through the town he trod his former way,  
 “ Through streets of palaces, and walks of state,  
 “ And met the mourner at the Scæan gate.  
 “ With haste to meet him sprung the joyful fair,  
 “ His blameless wife, Action's wealthy heir ;  
 “ The nurse stood near in whose embraces prest,  
 “ His only hope hung smiling at her breast,  
 “ Whom each soft charm and early grace adorn,  
 “ Fair as the new-born star, that gilds the morn. . .  
 “ Silent the warrior smil'd, and pleas'd resign'd  
 “ To tender passions all his mighty mind ;  
 “ His beauteous Princess cast a mournful look,  
 “ Hung on his hand, and then dejected spoke ;  
 “ Her bosom labour'd with a boding sigh,  
 “ And the big tear stood trembling in her eye.  
 “ Too daring Prince ! ah, whither dost thou run ?  
 “ Ah ! too forgetful of thy wife and son !  
 “ And think'st thou not how wretched we shall be,  
 “ A widow I, an helpless orphan he !  
 “ For sure such courage length of life denies,  
 “ And thou must fall, thy virtue's sacrifice.  
 “ Greece in her single hero's strove in vain,  
 “ Now hosts oppose thee, and thou must be slain !

• Il. vi. 390, 394.

“ Oh,

“ Oh, grant me, Gods, e’er Hector meets his doom,  
 “ All I can ask of heaven, an early tomb !  
 “ So shall my days in one sad tenor run,  
 “ And end with sorrows as they first begun.  
 “ No parent now remains my grief to share,  
 “ No father’s aid, no mother’s tender care.

POPE.

After having digressed, perhaps somewhat too long,  
 upon the greatness of her past calamities, she then  
 goes on ;

“ Yet while my Hector still survives, I see  
 “ My father, mother, brethren, all in thee.  
 “ Alas! my parents, brothers, kindred, all  
 “ Once more will perish if my Hector fall.  
 “ Thy wife, thy infant, in thy danger share,  
 “ Oh prove a husband’s and a father’s care !

Hector, having answered Andromache in a manner  
 equally noble and affectionate,

“ Th’ illustrious Prince of Troy  
 “ Stretch’d his fond arms to clasp the lovely boy,  
 “ The babe clung crying to his nurse’s breast,  
 “ Scar’d at the dazzling helm, and nodding crest.  
 “ With secret pleasure each fond parent smil’d,  
 “ And Hector hasted to relieve his child.  
 “ The glittering terrors from his brows unbound,  
 “ And plac’d the beaming helmet on the ground.  
 “ Then kiss’d the child, and lifting high in air,  
 “ Thus to the Gods prefer’d a father’s prayer.  
 “ O thou, whose glory fills th’ æthereal throne,  
 “ And all the deathless powers, protect my son !  
 “ Grant him, like me, to purchase just renown,  
 “ To guard the Trojans, to defend the crown,  
 “ Against his country’s foes the war to wage,  
 “ And rise the Hector of the future age !  
 “ So when triumphant from successful toils  
 “ Of heroes slain he bears the reeking spoils,



“ Whole hosts may hail him with deserv’d acclaim,  
 “ And say, this chief transcends his father’s fame ;  
 “ While pleas’d amidst the general shouts of Troy,  
 “ His mother’s conscious heart o’erflows with joy.  
 “ He spoke, and fondly gazing on her charms,  
 “ Restor’d the pleasing burden to her arms ;  
 “ Soft on her fragrant breast the babe she laid,  
 “ Hush’d to repose, and with a smile survey’d.  
 “ The troubled pleasure soon chastiz’d by fear,  
 “ She mingled with the smile a tender tear.”

There never was a finer piece of painting than this. How expressive is the grief and consternation of Andromache? How just and beautiful the image of a child, frightened at the glittering of his father’s arms, and shrinking back into the bosom of his nurse! The sentiment of Hector, who desires to see his son exceed him in glory, how natural? But how extremely delicate are the last words, *δακρυόεν γελάσασα*? It is sufficient to be able to read Greek, and to have some ear, to perceive the entire softness of them, and to own that no translation can come up to them in beauty.

M. de la Motte has thus imitated this short discourse of Hector.

Je vous offre mon fils, dieux, faites-en le vôtre :  
 Digne de vôtre appui, qu’il n’en cherche point d’autre.  
 Rendez-le, s’il se peut, le secours des Troiens,  
 Qu’un jour par ses exploits il efface les miens.  
 Récompensez en lui la piété du pere,  
 Et qu’il soit les plaisirs & l’honneur de sa mère.

I know not whether I am prejudiced in favour of antiquity, but the Greek verses affect me infinitely more than the French, though they are very beautiful. There is no opposition or antithesis in the Greek poet; the noble simplicity we find in him is far above those little figures. The French verses do not represent the beautiful and lively image of a young conqueror returning from the battle laden with spoils, those amiable  
and

and flattering words which Hector by a figure full of force and energy puts into the mouths of the spectators, nor the pathetick and tender impresson of joy which such a spectacle causes in the heart of a mother ; *χαρείη δὲ φρένα μήτηρ*. This last thought seems very simple, and is so in reality, and its beauty lies in its simplicity. Let but any one carefully examine what a mother must think and feel, who sees her son returning in triumph from a battle, and bearing the spoils with him, and hears the exclamations of the multitude in his praise, and he will discern this secret and inward sentiment of joy to reign in her heart, which Homer so wonderfully expresses in these few words, *χαρείη δὲ φρένα μήτηρ*. This is to copy after nature. <sup>d</sup> He makes the same observation of Latona, who was transported with joy to see her daughter Diana distinguished in the dance, and excelling all the other nymphs, *γέγεθε δὲ τε φρένα Ληϊώ*. Virgil, in making the same comparison, has not omitted this circumstance,

<sup>e</sup> *Latonæ tacitum pertentant gaudia pectus.*

“ And feeds with secret joy her silent breast. DRYDEN.

M. de la Motte has not given us all those beauties. Thus his design was not to translate, but to imitate Homer by an abridgment of him.

<sup>f</sup> The reception the shepherd Eumæus gives to the young Telemachus upon his unexpectedly returning to him after a long absence, is inimitable both in its simplicity and its beauty. The dog by a sudden expression of joy, and a gentle wagging of his tail, is the first to bring the tidings of his master's arrival. As soon as he appears, Eumæus lets fall the vessels he held in his hands, runs to meet him, throws his arms around his neck, tenderly embraces him, and bathes him in his tears. As a father, says the poet, grieved at the long absence of his son, the sole object of his affection, upon seeing him at last return, is never

<sup>d</sup> Od. vi. 102, 109.

<sup>e</sup> Æn. i. 506. <sup>f</sup> Od. xviii. 1, &c.

weary of embracing him ; so Eumæus gives himself up to the transports of his joy upon sight of Telemachus, as though he had recovered him from the grave, and retrieved him from the dead. Dionysius of Halicarnassus, in the treatise I have already quoted, observes that this passage, which is one of the most beautiful in Homer, derives its chief beauties from the order and harmonious sound of the words, which are otherwise very simple, and convey only common ideas. How is it possible to transfer these graces into another language?

## III.

*Similies.*

In these the riches and fertility of Homer's imagination principally appear, and one would say that all nature seems to have exhausted itself to embellish his poems with an infinite variety of images and similitudes. Sometimes they consist only in a single circumstance, but are never the less noble. At other times they are of a just length, that gives [the poet an opportunity to display all possible magnificence of expression, and I would entreat the reader, to examine the whole grace and elegance of them in the original. There are some that are soft and pathetick, and others that are grand and sublime. I shall produce but a very few, and make a choice of such chiefly as Virgil has copied after him.

1. Homer very often uses the comparison of the wind, the hail, a whirlwind, a torrent, to express the swiftness and promptitude of his combatants. But all these ideas are too faint to describe the rapidity of the immortal horses.

“ & Far as a shepherd from some point on high,  
 “ O’er the wide main extends his boundless eye ;  
 “ Through such a space of air with thund’ring sound,  
 “ At every leap th’ immortal coursers bound. POPE.

\* Il. v. 773.

He

He measures their leaps, says Longinus, by the whole breadth of the horizon.

<sup>b</sup> He goes still farther to shew the celerity of Juno, by comparing it to the thought of a traveller revolving in his mind the several places he had seen, and passing through them more swiftly than the lightning flies from west to east.

2. Homer has two beautiful comparisons in the beginning of the third book, and the application Virgil has made of them, may teach us their value.

“ <sup>i</sup> Him Menelaus, lov'd of Mars, espies,  
 “ With heart elated and with joyful eyes.  
 “ So joys a lion, if the branching deer  
 “ Or mountain goat, his bulky prize, appear.  
 “ In vain the youths oppose, the mastives bay,  
 “ The lordly savage rends the panting prey.  
 “ Thus fond of vengeance, with a furious bound  
 “ In clanging arms he leaps upon the ground  
 “ From his high chariot. POPE.

<sup>k</sup> *Impastus stabula alta leo seu sæpe peragrans,  
 (Suadet enim vesana fames) si fortè fugacem  
 Conspexit capream, aut surgentem in cornua cervum;  
 Gaudet hians immane, comasque arrexit & hæret  
 Visceribus super accumbens: lavit improba teter  
 Ora cruor.*

“ Then as a hungry lion, who beholds  
 “ A gamefom goat, who frisks about the folds;  
 “ Or beamy stag that grazes on the plain:  
 “ He runs, he roars, he shakes his rising mane;  
 “ He grins and opens wide his greedy jaws,  
 “ The prey lies panting underneath his paws;  
 “ He fills his famish'd maw, his mouth runs o'er  
 “ With unchew'd morsels, while he churns the gore.  
DRYDEN.

<sup>b</sup> *Il.* xv. 80.

<sup>i</sup> *Il.* iii. 21.

<sup>k</sup> *Æn.* x. 723.

“ <sup>1</sup> Him,



“<sup>1</sup> Him, approaching near,  
 “ The beauteous champion views with marks of fear,  
 “ Smit with a conscious sense, retires behind,  
 “ And shuns the fate he well deserv'd to find.  
 “ As when some shepherd from the rustling trees  
 “ Shot forth to view a scaly serpent sees;  
 “ Trembling and pale he starts with wild affright,  
 “ And all confus'd precipitates his flight;  
 “ So from the King the shining warrior flies,  
 “ And plung'd amid the thickest Trojans lies. POPE.

Virgil has finely imitated this comparison, and seems to have added an additional beauty to the original.

<sup>m</sup> Improvisum aspris veluti qui sentibus anguem  
 Pressit humi nitens, trepidusque repente refugit  
 Attollentem iras, & cœrula colla tumentem.  
 Haud secus Androgeos visu tremefactus abibat.

“ As when some peasant in a bushy brake  
 “ Has with unwary footing press'd a snake;  
 “ He starts aside, astonish'd, when he spies  
 “ His rising crest, blue neck, and rolling eyes.

DRYDEN.

3. Homer's comparing Paris to a courser, is a celebrated simile. The Greek lines are too beautiful to be omitted here.

<sup>n</sup> Ὡς δ' ὅτε τις γαλὸς ἵππος ἀκροήσας ἐπὶ φάτῃ,  
 Δεισὺν ἀπορρήξας θείει πεδίοιο κροαίνων,  
 Εἰωθὼς λίσσθαι εὐρρεῖος ποταμοῦ,  
 Κυδωνίῳ, ὃν δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται  
 Ὡμοῖς ἀίσσουσαι· ὃ δ' ἀγλαΐῃφι πεποιδὼς,  
 Ῥίμῃα ἰ γούνα φέρει μετὰ τ' ἥδεα κ' νομὸν ἵππων.  
 Ὡς υἱὸς Πριάμοιο Πάρις κατὰ Περγᾶμι ἀκρῆς  
 Τεύχεσι παμφαίνων, ὥς ἰλίχθωρ ἐβέβηκει  
 Καλχιλίων, ταχίης δὲ ποδὲς φέρον.

<sup>1</sup> Il. iii. 30.

<sup>m</sup> Æn. ii. 379.

<sup>n</sup> Il. vi. 506.

" The wanton courser thus, with reins unbound,  
 " Breaks from his stall, and beats the trembling ground ;  
 " Pamper'd and proud he seeks the wonted tides,  
 " And laves, in height of blood, his shining sides ;  
 " His head now freed he tosses to the skies ;  
 " His mane dishevel'd o'er his shoulders flies ;  
 " He snuffs the females in the distant plain,  
 " And springs exulting to his fields again.  
 " With equal triumph, sprightly, bold, and gay,  
 " In arms resurgent as the God of day,  
 " The son of Priam glorying in his might,  
 " Rush'd forth with Hector to the fields of fight."

POPE.

Virgil seems here inclin'd to enter the lists with Homer, and in a manner to dispute with him the prize of his horse's course.

" Cingitur ipse furens certatim in prælia Turnus . . .  
 Fulgebatque alta decurrens aureus arce . . .  
 Qualis, ubi abruptis fugit præsepia vinculis  
 Tandem liber equus, campoque potitus aperto :  
 Aut ille in pastus armentaque tendit equarum ;  
 Aut assuetus aquæ perfundi flumine noto  
 Emicat, arrectisque fremit cervicibus altè  
 Luxurians : luduntque jubæ per colla, per armos.

" Freed from his keepers, thus with broken reins,  
 " The wanton courser prances o'er the plains ;  
 " Or in the pride of youth o'er leaps the mounds ;  
 " And snuffs the females in forbidden grounds.  
 " Or seeks his wat'ring in the well known flood,  
 " To quench his thirst and cool his fiery blood :  
 " He swims luxuriant in the liquid plain,  
 " And o'er his shoulder flows his waving mane :  
 " He neighs, he snorts, he bears his head on high ;  
 " Before his ample chest the frothy waters fly."

DRYDEN.

We see plainly, that the Latin poet has taken a great deal of pains to give all the beauties of the original. He has made little addition, and I can see nothing but this one expression, *tandem liber equus*, which gives a fine idea, and wonderfully describes the impatient ardour of the horse, upon seeing himself at liberty. And yet perhaps Virgil might intend by these words to express the meaning of *ταλὸς ἵππος*, &c. an horse at rest who had been kept in the stall. This line *Aut assuetus aquæ perfundi flumine noto*, gives exactly the sense of the Greek, but not the harmony. And this other in which he describes the course of the horse. *Aut ille in pastus armentaque tendit equarum*, is dull and heavy in comparison of the Greek verse which is entirely made up of dactyles, as swift as the horse itself. *Ῥίμφα ἰ γῆνα φέρεται μέλα τ' ἤδεα καὶ ἵμιν ἵππων*. The phrase *ὁ δ' ἀγλαΐῃσι πεποιδώς*, which happily expresses the noble stateliness of the steed, and the pleasure he takes in his own strength and beauty, is wanting in the Latin.

4. I shall conclude this article with two or three comparisons, that are shorter than those I have produced, and of a different kind.

“ P As men in slumbers seem with speedy pace  
 “ One to pursue, and one to lead the chase,  
 “ Their sinking limbs the fancied course forsake,  
 “ Nor this can fly, nor that can overtake. POPE.

“ Ac veluti in fomnis, oculos ubi languida preffit  
 Nocte quies, nequicquam avidos extendere cursus  
 Velle videmur, et in mediis conatibus ægri  
 Succidimus : non lingua valet, non corpore notæ  
 Sufficiunt vires, nec vox aut verba sequuntur.

“ And as, when heavy sleep has clos'd the sight,  
 “ The sickly fancy labours in the night :  
 “ We seem to run ; and, destitute of force,  
 “ Our sinking limbs forsake us in the course :

“ Il. xxii. 199.

“ Æn. xii. 908.

“ In vain we heave for breath ; in vain we cry :  
 “ The nerves unbrac’d, their usual strength deny :  
 “ And on the tongue the falt’ring accents die. }  
 DRYDEN.

The Latin poet has taken only the idea from the Greek, and much improv’d it.

“ As full-blown poppies overcharg’d with rain  
 “ Decline the head and drooping kiss the plain ;  
 “ So sinks the youth ; his beauteous head depress’d  
 “ Beneath his helmet, drops upon his breast. POPE.

† Purpureus veluti cum flos succifus aratro  
 Languescit moriens, lassove papavera collo  
 Demisere caput, pluvia cùm fortè gravantur.  
 It cruor, inque humeros cervix collapsa recumbit.

“ Like a fair flow’r by the keen share oppress’d :  
 “ Like a white poppy sinking on the plain,  
 “ Whose heavy head is overcharg’d with rain.  
 DRYDEN.

3. “ As the bold bird her helpless young attends,  
 “ From danger guards ’em, and from want defends,  
 “ In search of prey she wings the spacious air,  
 “ And with th’ untasted food supplies her care.  
 “ For thankless Greece such hardships have I brav’d,  
 “ Her wives, her infants by my labours sav’d.  
 “ Long sleepless nights in heavy arms I stood,  
 “ And sweet laborious days in dust and blood.”

POPE.

’Tis Achilles who talks thus. I wonder any man of taste and learning should object against this passage, as being too prolix and florid. It takes up but two lines, without one superfluous word in them, and is principally distinguish’d by its simplicity.

† Il. viii. 306.

† Æn. ix. 435.

† Il. ix. 323.



4. *Speeches.*

The poems of Homer supply us with perfect models in every kind of eloquence.

1. " The speeches of Ulysses, Phoenix and Ajax, who were delegated by the army to move Achilles to take arms again, and repel Hector, who was upon the point of setting fire to the Grecian fleet, may suffice alone to shew how well Homer succeeded in describing the different characters of the persons whom he makes speak.

Ulysses spoke the first. " We know the character Homer gives him in another place. In council and upon a publick deliberation he seem'd at first in confusion and diffident, with eyes fix'd upon the ground, without gesture or motion, or any appearance of a great orator. But as he grew warm, he was no longer the same person, but like a torrent that falls with impetuosity from the summit of a rock, he bore down all before him by the force of his eloquence.

Being here concerned with an obstinate and untractable man, his manner of speaking is extremely soft, persuasive and affecting. He begins with describing the fatal extremity to which the Greeks were reduced. He raises the jealousy of Achilles, by repeating the great success and terrible menaces of Hector his rival. He represents the remorse he will feel, when evil is past remedy, for having suffered the Greeks to perish in this manner before his eyes. And not daring to blame the furious excesses of his resentment, he introduces, with wonderful art, the voice of his father, and reminds him of what Peleus said to him taking leave of him, that the Gods give victory, but moderation belongs to man, (so the heathens thought,) that valour without this virtue was no other than rage, and that no one could be beloved by the Gods, or be agreeable to men, without a fund of be-

" Il. ix.

" Il. iii. ver. 216, 224.

nevolence and humanity, to make him compassionate the misfortunes of others. He then makes a pompous enumeration of all the presents and offers of satisfaction, by which Agamemnon proposes to make him amends for the injury he had done him. That if his person and presents were odious to him, he begs at least he would cast an eye of pity on the rest of the Greeks upon the point of being destroyed. And lastly, he concludes his discourse with the circumstance by which he begun, and rekindling the jealousy of Achilles against Hector: Behold him, says he, just by you transported with fury, and insolently supposing that the Grecian vessels have not brought over a man, that deserves to be compared to him.

'Tis easy to comprehend the force and beauty of such reasons, when joined with all the ornaments of poetical diction.

Phoenix addresses himself to him in a very different manner. He was a good old man, who had been guardian to Achilles in his infancy, by the direction of Peleus. He speaks to him with the affection of a father, and the authority of a master. He reminds him of all the cares he had undergone in his education. He then gives him admirable advice upon the necessity of suppressing his resentment, and submitting to a reconciliation, after the example of the Gods, who are appeased by sacrifices and offerings. I shall hereafter mention what he says of prayers and the Goddesses Ate, as it is one of the most beautiful and ingenious fictions to be met with in all antiquity. He intermixes several stories with all this, which might seem tedious and prolix, if we did not recollect, that 'tis the character of \* old men to be fond of talking of the times past, and of relating the adventures and exploits of their youth.

The answers of Achilles to these two discourses are exceeding sublime; but I shall pass them over to come

\* *Laudator temporis acti*

*Se puero, censor castigatque minorum.*

*Hor. de art. Poet.*

to the speech of Ajax, the third embassador, which I shall here repeat entire.

Ajax was of an hasty disposition, warm and impetuous. Thus his speech is short, but lively, and full of that noble boldness, which was natural to him. He does not at first address his discourse to Achilles, as supposing he was too inflexible and unrelenting to yield to persuasion, and herein has shewn an art that cannot be sufficiently admired.

- “ Hence let us go, . . . why waste we time in vain?  
 “ See what effect our low submissions gain!  
 “ Lik’d or not lik’d, his words we must relate,  
 “ The Greeks expect them, and our Hero’s wait.  
 “ Proud as he is, that iron heart retains  
 “ Its stubborn purpose, and his friends disdains.  
 “ Stern and unpitying! if a brother bleed,  
 “ On just atonement we remit the deed ;  
 “ A fire the slaughter of the son forgives  
 “ The price of blood discharg’d, the murderer lives;  
 “ The haughtiest hearts at length their rage resign,  
 “ And gifts can conquer every soul but thine ;  
 “ The Gods that unrelenting breast have steel’d,  
 “ And curs’d thee with a mind that cannot yield.  
 “ One woman-slave was ravish’d from thy arms,  
 “ Lo, sev’n are offer’d and of equal charms.  
 “ Then hear Achilles, be of better mind ;  
 “ Revere thy roof, and to thy guests be kind ;  
 “ And know the men, of all the Grecian host,  
 “ Who honour worth, and prize thy valour most.

POPE.

The discourse of Ajax was well received by Achilles; but continuing still inflexible, he declared he would not take arms till Hector had covered the field with the slain, set fire to the fleet, and approached his own tent and vessels. There, says he, will I wait for him, and however enraged he is, I will there put a stop to his fury.

y I know

† I know not whether we must rank among the speeches the short discourse of Antilochus to Achilles, by which he informs him of the death of Patroclus; but nothing can be more eloquent than that passage. The circumstance of his presenting himself with his face all drowned in tears, was a kind of prelude, foretelling what was after to follow.

“ Sad tidings, son of Peleus, thou must hear,  
 “ And wretched I th’ unwilling messenger!  
 “ Dead is Patroclus! for his corse they fight,  
 “ His naked corse: His arms are Hector’s right. POPE.”

‡ This short discourse is justly proposed as a perfect model of oratorical brevity. It consists of but four lines. In the two first Antilochus prepares Achilles for the sad tidings he was about to tell him, which ought not to have been laid before him too abruptly. “ And in the two last, as Eustathius observes, it comprehends the whole affair, the death of Patroclus, the person that killed him, the contest for his body, and his arms in possession of the enemy. Besides, it should be observed, that grief has so crouded his words, that in these two verses he leaves the verb ἀμφιμάχουσαι without its nominative.” But what I find most admirable is the choice of the word he makes use of to declare these tidings. He does not say, *Patroclus is dead*, as it has been translated, and perhaps could not possibly be otherwise. He avoids all expressions, which might carry with them sorrowful and bloody ideas, τέθνηκε, πέφαλαι, ἀνήρηται, and substitutes the most gentle phrase he could possibly employ upon this occasion. Κεῖται Πάτροκλος. *Facet Patroclus*, “ Patroclus falls.” But our language is not capable of rendering this beauty and delicacy. One might say indeed, *Patroclus is no more*.

† Il. xviii. 18.

‡ Narrare quis brevius potest, quàm qui mortem nuntiat Patrocli. Quint. lib. 10. cap. 1.



3. <sup>a</sup> I shall conclude with the speech of Priam to Achilles, when he demands of him the body of his son Hector. To conceive the full beauty of it, we must call to mind the character of Achilles, rough, violent, and inflexible. But he was a son, and had a father. His heart obdurate, and insensible to every other motive, could not be softened into compassion by any inducement but this. And therefore Mercury, the God of Eloquence, advised him to dwell upon it. With this he begins and ends his discourse. Being entered the tent of Achilles, he throws himself upon his knees, kisses his hands, those murderous hands, that had slain so many of his children.

Χερσὶν Ἀχιλλῆος λάβει γένατα, καὶ κύσει χεῖρας  
Δεινὰς, ἀνδροφόνους, αἱ οἱ πολέας κλάνον ἱῆας.

Achilles is much surprized at so sudden a spectacle. All around him are seized with a like astonishment, and keep silence; at last Priam speaks.

“ Ah think, thou favour'd of the pow'rs divine!  
 “ Think of thy father's age, and pity mine;  
 “ In me thy father's reverend image trace,  
 “ Those silver hairs, that venerable face;  
 “ His trembling limbs, his helpless person see!  
 “ In all my equal, but in misery!  
 “ Yet now perhaps, some turn of human fate  
 “ Expels him helpless from his peaceful state;  
 “ Think from some powerful foe thou seest him fly,  
 “ And beg protection with a feeble cry.  
 “ Yet still one comfort in his soul may rise;  
 “ He hears his son still lives to glad his eyes;  
 “ And hearing still may hope a better day  
 “ May send him thee to chase that-foe away.  
 “ No comfort to my griefs, no hopes remain,  
 “ The best, the bravest of my sons are slain!  
 “ Yet what a race? e'er Greece to Ilion came  
 “ The pledge of many a lov'd and loving dame:

<sup>a</sup> Il. xxiv. 485, &c.

- “ Nineteen one mother bore.—Dead, all are dead !  
 “ How oft alas ! has wretched Priam bled ?  
 “ Still one was left, their loss to recompense,  
 “ His father’s hope, his country’s last defence ;  
 “ Him too thy rage has slain ! beneath thy steel,  
 “ Unhappy, in his country’s cause he fell.  
 “ For him through hostile camps I bent my way,  
 “ For him thus prostrate at thy feet I lay ;  
 “ Large gifts, proportion’d to thy wrath, I bear ;  
 “ Oh, hear the wretched, and the Gods revere !  
 “ Think of thy father, and this face behold !  
 “ See him in me, as helpless and as old !  
 “ Though not so wretched : There he yields to me,  
 “ The first of men in sovereign misery.  
 “ Thus forc’d to kneel, thus grov’ling to embrace  
 “ The scourge and ruin of my realm and race ;  
 “ Suppliant my children’s murderer to implore,  
 “ And kiss those hands yet reeking with their gore.

POPE.

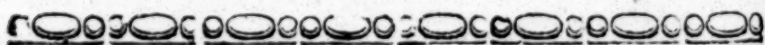
How uncompassionate soever Achilles was, he could not resist so pathetick a discourse. The gentle name of father drew tears from his eyes. He raised Priam with tenderness, and seemed to bear a part in his sorrows. They both burst out into floods of grief, the one for the loss of Hector, the other in remembrance of Peleus and Patroclus.

There are abundance of such passages as these I have quoted in Homer, and some perhaps still more beautiful. And the reading of this poet, in my opinion, especially if attended with some reflections to point out his beauties, and compared with the passages of Virgil, where he has imitated him, is very capable of giving youth a just idea of fine poetry and solid eloquence.

## C H A P. II.

*Instructions to be drawn from Homer.*

**I** SHALL reduce the instructions which the boys should principally attend to in reading Homer, to three articles. The first regards usages and customs; the second morality and the conduct of life; and the third religion and the Gods. Madam Dacier, in the learned remarks she has added to her translation of this poet, is very exact in pointing out these valuable footsteps of antiquity to her reader. Her reflections have been of great help to me in treating this matter, and may supply a master with proper instructions for his scholars. As the chief design of my work, which I have already frequently observed, is to form the taste of youth in every branch of learning, so far as lies in my power, and to enable them to derive all the advantages that may be reasonably expected from the ancients, I imagine, that what I shall here say upon Homer, may serve as a model to young masters and scholars, for making the like observations in the reading of all other authors.



## ARTICLE the FIRST.

*Of Usages and Customs.*

**H**ORACE observes of Ulysses, that in travelling through different countries, he was very careful to inform himself in their customs and manners:

*Qui mores hominum multorum vidit & uides.*

<sup>b</sup> Hor. de art. poet.

We

We should do the same in regard to the different books we read; and it is of great use to accustom youth early to make such observations as these, which will instruct them, as they go along, in a great many agreeable and curious matters. As Homer is the most ancient of all the profane writers, that have come down to us, he may contribute very much to satisfy this laudable curiosity, which should be found in every reader of understanding, as well as in a careful traveller.

*I. Of the manners of the ancients.*

Princes and Kings in Homer have nothing of the luxury and pomp which have since infected the courts of great men; simplicity and modesty were the happy character of those early ages. Their palaces were not filled with an useless throng of domesticks, valets and officers, capable of introducing all sorts of vices by their pride and idleness. When the deputies of the Princes of Greece come to find Achilles, that Prince, all powerful as he was, had no guards, gentlemen-ushers, or courtiers about him. They enter his apartment, and address him without ceremony. Presently after an entertainment is prepared, Achilles cuts the meat out himself, and divides and spits it.

The Ladies and Princesses were not more delicate. A noble and vigorous education had enured them to labour, and to such offices as we think low and mean, but were agreeable to what they were at first designed for, to their condition and capacities, and more proper to preserve their virtue, than the vain amusements and diversions, which have succeeded in their stead. They went to draw water from the spring in person: Nauficæ, the daughter of the Phæacian King, goes to wash her garments in the river with her women: And the Queen her mother was got up to her spinning by break of day, in the chimney corner.

“ These were the customs of those heroick, those happy times, when luxury and effeminacy were

“ Madam Dacier in her preface to Homer.



“ not known, and when glory consisted only in virtue and labour ; and nothing but sloth and vice were dishonourable. Both sacred and profane history inform us, that it then was the custom to serve themselves; and this custom was a precious remnant of the golden age. The patriarchs wrought with their own hands ; the maidens of greatest quality went themselves to fetch water from the spring ; Rebecca, Rachel, and Jethro’s daughters drove their flocks thither. In Fabius Pictor Rhea herself goes to draw water ; the daughter of Tarpeius does the same in Livy.”

## II. *Sacrifices.*

Homer describes at large the ceremonies used in sacrificing, in the first book of the Iliad, and the third of the Odyssey. In this last passage Nestor is the sacrificer ; for Kings had then the superintendency over religion, and the priesthood was annexed to the crown. I shall give this last description almost as it stands in Homer, adding only some of Madam Dacier’s notes, to make it more easily understood.

Nestor gave orders to the Princes his sons to make ready the necessary preparations for the sacrifice he designed to offer to the Gods, upon account of Telemaachus’s arrival.

They bring the heifer. A proper officer gilds the horns. Stratius and Echephron present it to him.

Aretus carries in one hand a costly bason with a golden ewer, and in the other a basket, with the sacred barley necessary for the oblation.

Thrasymedes stood close by the victim, with an ax in his hand, ready to strike ; and his brother Perseus held the vessel to receive the blood.

Then Nestor washes his hands, cuts off the hair from the forehead of the victim, and throws it into the fire, sprinkles the sacred barley upon his head, and joins prayers to this action, addressed to Minerva,

Thrasymedes then raises the ax, strikes the heifer, cuts the strings of its neck, and throws it upon its knees. The Princesses assisting at the sacrifice repeat prayers attended with loud exclamations.

The Princes raise the heifer, and as they hold it up, Pisistratus draws his knife and cuts its throat. The blood gushes out in large streams, and it lies without motion or life.

At the same time they strip off the hide, and cut the heifer to pieces.

They separate the thighs entire, according to custom, wrap them in a double covering of fat, and lay upon them pieces cut from all the other parts. <sup>d</sup> Nestor himself places them as a burnt-offering upon the altar, and sprinkles them with wine.

When the thighs of the victim were all consumed by the fire, they roasted the entrails, and divided them among the assistants. This circumstance is very remarkable; it closed the sacrifice offered to the Gods, and was as a mark of communion among those that were present. The entertainment followed the sacrifice, and made up part of the ceremony.

They then cut in pieces the remaining parts of the victim, put them on spits, and roasted them.

Telemachus is there made to enter the bath, and after being perfumed with oils, is clothed in a rich vest and a pompous robe.

When the meat was ready they sat down to table.

These were the principal ceremonies of the sacrifices. If any new ones at any time occur, they should be remarked to the boys, and at the same time the agreement betwixt several of these ceremonies and those appointed by the immediate direction of God himself in Holy Scripture. But above all they should be taught

<sup>d</sup> They burnt the thighs entire, in honour of the Gods, with pieces cut off from every other part, beginning at the shoulders; whence the word ἀμωδιστήν from ἀμωός hu-

merus, and τιθῆναι pono. These pieces were a kind of *primitie*, which the Gods accepted, leaving the rest to the use of the sacrificers.

to observe, that all people have unanimously placed the substance of publick worship, and the very essence of religion in sacrifice, without being able well to comprehend the reason, end, or institution of it, which is in no wise natural or of human invention, and that this constant uniformity, in so singular a point, could have been derived only from the family of Noah, whose descendants upon their separation carried each of them along with them the manner of worship, which they had been taught that the Deity required.

As there were few great entertainments without sacrifices, and kings of old were the ministers of them, it was usual to see them engaged in such offices with honour, as are now the employments of our cooks and butchers. And thus, adds M. Boivin, from whom I have borrowed this observation, it is not to be wondered that Achilles should himself cut the victuals at the entertainment he gave the three deputies of the Grecian army. 'Twas his proper office, and at the same time an act of civility, hospitality, and religion, which the poet would have been to blame to have suppressed.

### III. *Meals.*

Dinner and supper are very clearly expressed in Homer. Sometimes we meet with other meals, but they were upon extraordinary occasions.

Before they sat down to table, especially in entertainments of ceremony, they bath'd and perfum'd, and then the master of the family clothed his guests in robes and habits set apart for that purpose. This care and magnificence was a part of their hospitality.

The meal began and ended with libations offered to the Deity, which served as publick attestations, that he was deemed the beginning and end of all the benefits they enjoyed.

They sat upon seats, and did not lie down on beds, as was the custom in after ages.

The

The use of table-cloths was not then introduced. They were very careful in washing their tables, and cleaning them with sponges both before and after eating.

There is no mention made of boil'd-meat in Homer. They eat anciently no other than gross food: Fowling and fishing were however not unknown to them; but they looked upon fowls and fish as food too delicate, or too light.

Their meat was not served up in a common dish; but each had his portion apart, and sometimes every one had a separate table. The master of the house, or a particular officer, made the division, and all imaginable equality was observed in the distribution; unless some person of distinction was present, who was to be honoured in a very peculiar manner, and then he had either a greater share than the rest, or the choicest part. We find traces of this custom in the entertainment Joseph gave to his brethren, and in Saul's dining with Samuel.

#### IV. Wars, sieges, battles.

Alexander the Great paid such a regard to Homer's poems, that he copied them over with his own hand, and laid them every night with his sword under his pillow. Nor was it barely for the pleasure he took in reading them, but as they contained excellent instructions for a warrior, \* and he would not scruple to say, that he had learnt his trade out of them. At least it may be useful to observe in them the ancient customs relating to war.

And here we should carefully take notice of the arms they made use of, the method of drawing up their troops, the manner of leading them to the battle, how they attacked, or defended a town, and how they entrench'd.

\* Τὴν Ἰλιάδα τῆς πολέμου ἀρε- ζων. Plut. in vit. Alex.  
τῆς ἐφόδου καὶ νομίζων, καὶ ὁγομά-



Homer, in the third book of the Iliad, describes the armour of Paris in a very particular manner. We there see the cuisses fastened with silver buckles, a corselet, a golden belt with a large sword hanging to it, a great and heavy buckler, and a helmet adorned with a crest. Menelaus, who was to fight him, was armed in the same manner. They had each of them a spear in their hand.

The other kinds of arms, which occur in other places, should likewise be carefully observed to the boys.

The ancients, according to Madam Dacier, had neither trumpets <sup>f</sup> nor drums, nor any other instruments to signify their orders. They supplied this defect by other means, by some certain sign, or by the ministration of certain officers, who carried the orders from rank to rank by word of mouth.

The custom of making a speech to the soldiers before the battle, and even in the midst of the engagement was authoris'd in those early ages by universal practice. And it would be no less ridiculous to blame a poet for it, than a painter for drawing the persons he would represent in the dress of the age they liv'd in.

In the 4th book of the Iliad we see the order in which Nestor's troops were dispos'd for the battle. The chariots were placed in the front; the more numerous infantry were drawn up behind to support them; and in the middle were placed the worst soldiers, that

<sup>f</sup> This is true of drums, which were not used amongst the ancients, and are a modern invention, though now in use amongst all nations. But what is here said of trumpets, is expressly contradicted by the beautiful description given of the war-horse by God himself, in the book of Job, *Ubi audieret buccinam, &c.* Job xxxix. 25. which evidently shews, that in times as ancient as Job's, the custom of using trumpets to animate the troops, and to give different

signals, was constantly received, and very much practis'd, especially in the eastern nations, and among the people bordering upon Syria and Arabia. Not to mention the trumpets, which Moses caus'd to be made by the immediate direction of God. 'Tis true, in the battles described by Homer, we do not meet with any mention of trumpets, but they are allud'd to in a comparison drawn from the siege of a town. Il. xviii. ver. 219.

they might be forced to fight, though against their inclination. In the eleventh book this order is reversed, and the horse placed behind the foot.

\* The ancients used chariots only instead of cavalry; and there is no instance of single horsemen so early as the siege of Troy. Every chieftain had a chariot, from whence they fought, usually drawn by two horses, and the driver was generally a person of distinction, and very capable of fighting himself. There is however very little reason to believe that the art of riding and managing horses was then unknown. In Homer's time at least it had attained such perfection, <sup>h</sup> that one man could guide several at once, and leap from one to another, though they were running full speed, as we learn from a comparison the poet uses.

The seventh book of the Iliad represents to us an intrenchment formed of a strong wall flank'd with towers, and surrounded by a deep ditch with pallisades about it.

" Then to secure the camp and naval powers,  
 " They rais'd embattl'd walls with lofty towers:  
 " From space to space were ample gates around  
 " For passing chariots; and a trench profound

\* It appears both from sacred and profane history, that chariots were long the chief strength of armies. There were several sorts of them, and great advantages derived from them. But when the good old time was past, when the nations after chose out a large and spacious plain to decide their quarrels in pitched battles; and having recourse to artifice, found out the Benefit of an advantageous ground, they easily perceived that all this apparatus and expence of charots might be rendred intirely usefess by an hedge, an inequality of ground, or a small entrenchment. And when they came to engage in an inclosed or woody country, in narrow lanes, or places abounding with brooks or rivers, the chariots, instead of being serviceable,

became absolutely inconvenient. Hence in after ages the people and officers, who reduced war into an art or science, and fought with method, and by rules, chose to lay aside the use of chariots in their expeditions: Nor were they at all afraid of the chariots, that were brought against them, as we learn from the army commanded by Lucullus. The legionary soldiers being well disciplin'd, no sooner saw the chariots of Tigranes coming upon them than they opened to let them pass through; and immediately closing again resumed their ranks, and rendered the impetuosity of the chariots not only usefess, but ridiculous, so far as to cry out, as in the Circus, for more to start.

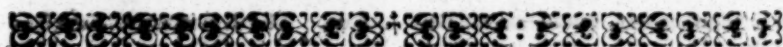
<sup>h</sup> Il. xv. 680.

“ Of large extent; and deep in earth below

“ Strong piles infix’d stood adverse to the foe. POPE.

There is no mention in Homer of the machines which were afterwards used in the assault and defence of fortify’d places. If they were of later date than the Trojan war, that might be one of the reasons why sieges were of so long duration. But the silence of Homer is no certain proof that these machines were then unknown, because there is no place attacked throughout the whole Iliad; and all the battles are fought in the open plain, without the gates.

Many more observations might be made upon this head, and others of a like nature, such as the ceremonies at funerals, navigation, commerce, &c. But it is enough for me to observe in general, that it is advisable to make the boys diligently attend to particulars of this kind, and remark as they go on, whatever concerns ancient usages and customs of this nature; some of which are even of use to support religion, as for instance the funeral ceremonies. For they all tended to confirm and transmit the publick, uniform, and constant belief of the soul’s immortality; as they supposed the dead were sensible of them, and consequently that their souls were still subsisting. And by the respect these ceremonies inspired for the bodies of the dead, as sacred depositories, and the honours paid them, they laid the foundations of the belief of the resurrection of the body, and prepared men to receive it.



## ARTICLE the SECOND.

*Of morality and the duties of civil life.*

**H**ORACE makes no scruple to affirm, that Homer’s poems contain purer and juster instructions  
in

in morality, than the books of the most excellent philosophers.

Qui quid sit pulchrum, quid turpe, quid utile, quid non,  
Plenius ac melius Chrysisippo & Crantore dicit.

We should therefore lose one of the greatest advantages to be drawn from the reading of this poet, if we did not carefully observe the excellent maxims, diffused through the whole, which may be equally beneficial in forming the manners, and regulating the conduct of life. We ought no less to observe the examples and actions, under which the poet has admirably veiled these instructions, in order to render them more engaging, persuasive and effectual.

### I. *Respect for the Gods.*

Dione speaking of Diomedes, who had presum'd to contend with Venus in the battle, expresses herself thus,

“<sup>i</sup> Know thou whoe'er with heavenly power con-  
“ tends,  
“ Short is his date, and soon his glory ends;  
“ From fields of death when late he shall retire,  
“ No infant on his knees shall call him fire.

Οὐδὲ τι μιν παῖδες ποτὶ γένασι παππάξουσιν  
'Ελδόντ' ἐκ πολέμοιο καὶ αἰνῆς δηϊολῆτος.

Here is a principle finely introduced, and with far more force and vivacity, than if it had been thrown into the form of a sentence: *Those who contend with the Gods are not long-liv'd.*

### II. *Respect for Kings.*

\* Homer, speaking of Agamemnon, lays down in two words a firm foundation for the respect which is

<sup>i</sup> Il. v. 406.

\* Il. ii. 197.



due to Kings; Τὴν δ' ἐκ Διὸς ἰστὶ. *His honour springs from Jove.* And presenly after adds,

“ To one sole monarch Jove commits the sway,  
“ His are the laws, and him let all obey.”

POPE.

These ideas are great and noble, and shew how sacred and inviolable the majesty and person of Kings should be; that as they derive their power only from God, 'tis God alone can take it from them; and that to resist their authority, would be to resist the authority of God. 'Tis a pleasure to hear an heathen author speak like St. Paul. <sup>1</sup> *Let every soul be subject unto the higher powers: For there is no power but of God; the powers that be, are ordained of God. Who-soever therefore resisteth the power, resisteth the ordinance of God; and they that resist, shall receive to themselves damnation.*

### III. Respect due to Parents.

We see in several <sup>m</sup> passages of Homer the horrible imprecations of fathers and mothers against such children as have fail'd of the respect due to them, heard by the Gods in a terrible manner, and the avenging furies sent by the Gods to punish so detestable a crime. Thus the Scripture informs us, <sup>n</sup> *That the blessing of the father establisheth the houses of children, but the curse of the mother rooteth out foundations.* It may not be amiss upon this occasion to tell the boys the story in <sup>o</sup> St. Augustine, which is so terrible an example of the fatal effect of a mother's cursing her own children.

### IV. Hospitality.

There is nothing more admirable than the maxims diffused through the Iliad, and more especially through

<sup>1</sup> Rom. xiii. 1, 2.

<sup>n</sup> Ecclef. iii. 9.

<sup>m</sup> Il. ix. 453.—457, and 561.  
—568. Il. xxi. 412, 414.

<sup>o</sup> S. Aug. serm. 322. & lib. 22.  
de civ. Dei. c. viii. n. 22.

the Odyssey, concerning guests, strangers, and the poor; they are enough to make Christians ashamed, amongst whom there are scarce left any traces of that virtue so much practised of old amongst the heathen in so noble and generous a manner, and equally recommended to the faithful by the Scriptures of the Old and New Testament.

<sup>p</sup> Telemachus perceives a stranger standing near his gate, and not presuming to enter; he runs to him in all haste, takes him by the hand, and carries him into the house, *not enduring*, says the poet, *and being under an extreme concern that a stranger should tarry so long at his doors.*

<sup>q</sup> At another time the same Telemachus entering the apartment of Eumæus one of his shepherds, Ulysses who was there, but unknown and disguised like a beggar and in rags, straight rose from the place where he sat, to give it to the master of the house. Telemachus, considering him as a guest, pays him honour, and takes another seat.

<sup>r</sup> Nausicaa, the daughter of the king of the Phæacians, speaking of Ulysses, who upon his escape from shipwreck presented himself to her in a condition deserving of her compassion, says she must take great care of him; *for*, adds she, *all the poor and all the strangers come from Jupiter.*

Πρὸς γὰρ Διὸς εἰσὶν ἅπαντες  
 εἰνὸί τε πτωχοί τε

In <sup>r</sup> another place it is said, *that every sensible and prudent man looks upon a guest and a suppliant as his own brother.*

<sup>t</sup> Ulysses, concealed under the habit of a poor beggar, having been well received by Eumæus, who took care of a part of his flocks, and expressing some surprize at his treatment: *How could I*, answers

<sup>p</sup> Od. i. 103, 121.

<sup>r</sup> Od. viii. 546.

<sup>q</sup> Od. xvi. 4. — 45.

<sup>t</sup> Od. xiv. 51. — 51.

<sup>r</sup> Od. vi. 206.

Eumæus, avoid treating a stranger well, though in a more deplorable condition than you are? All the strangers and poor are sent to us from Jupiter. We give them little, adds he, and that little is valuable to them: But 'tis all that servants can do in the absence of their master.

It was sufficient to be poor to be well received by Eumæus; that sole circumstance rendered such persons sacred and objects of respect, ἅπαντες, all, without any distinction.

The ancients exercised hospitality not only with generosity and magnificence, but with prudence and discretion. Telemachus expressed an earnest desire to return home. "I have no inclination, says Menelaus to him, to keep you here longer than you have a mind. I would in no case be troublesome and importunate. Hospitality has its laws and rules. We must treat our guests in the best manner we can, whilst we have them, and let them depart whenever they desire it.

Κρη ξείνων παρίοντα φιλεῖν, ἐθέλοντα δὲ πέμπειν.

"One of that King's principal officers demanding of him, whether he should receive the guests, that were come to him; Menelaus was displeased at the question, and "What is become of your wisdom, "says he, to make such a demand? I had great need "of hospitality myself in all the countries I passed "through upon my return to my dominions. I "pray God that I may no more be reduced to such "necessities, and that afflictions may be at an end. "Go therefore straight, and receive the strangers "and bring them to my table." The same motive is urged by God to induce the Israelites to exercise hospitality. *Love ye therefore the strangers,* \* says he to them, *for ye were strangers in the land of Egypt.*

\* Od. xv. 68. 74.

\* Od. iv. 26. 36.

\* Deut. x. 19.

We are more inclined to assist the distressed, after having been unfortunate ourselves.

*Non ignara mali miseris succurrere disco.* VIRG.

† The voluptuous and the luxurious have very little consideration for the poor. This Homer had observed, when speaking of the Phæacians, a people plunged in pleasures, and unacquainted with any other glory and happiness, than the leading a life of feasting and diversions, dancing and musick. *The Phæacians*, ‡ says he, *do not receive strangers kindly, and look upon them with an evil eye.* And the reason of such a conduct is very natural. For such persons, having a quicker sense of their own enjoyments than others, look upon every thing as lost, which they do not consume themselves. Besides, whatever has the appearance of indigence and misery carries with it a melancholy idea; and persons of this disposition shun sorrow as the poison of life, and fit only to interrupt the gladness and mirth, they are desirous to enjoy without interruption. I am apt to think Homer would not have given so frightful a description of the Cyclops, and Polyphemus in particular, who treated the strangers that visited their cave with so much inhumanity, as he has done, but in order to represent the inhospitable as monsters and enemies to mankind.

Antinoüs, one of the young Lords that were continually feasting in Penelope's house, was very angry with Eumæus for introducing Ulysses. Have we not beggars and vagabonds enough, says he, with an air of contempt, to consume our victuals, but thou must bring this fellow hither? He proceeded farther, and threw the footstool at his head, which he made use of as he sat at table. One of the persons present moved at so brutal an insolence, "Antinoüs, says he, you  
" are very much to blame to abuse this poor man  
" thus. Who knows, whether it is not some God

† Od. xvii. 374, &c.

‡ Od. vii. 37.



“ disguised in a beggar’s dress ? For the Gods frequently visit cities, in the shape of travellers, to be witnesses of the violences they commit, or the justice they observe.”

[ <sup>a</sup> Καί τε θεοὶ ξείνοισιν εἰκότες ἀλλοδαποῖσι,  
Παντοῖοι τελέθοντες, ἐπιστροφᾷσι πόλῃας,  
| Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

We evidently see here what we are told in Genesis, that Abraham, the perfect model of hospitality, had the honour to entertain God himself under the form of three travellers, or rather of three Angels. To this St. Paul alludes, when he says, <sup>b</sup> *Be not forgetful to entertain strangers ; for thereby some have entertained Angels unawares.* Where Abraham and Lot are evidently meant. And it is very remarkable, that God appeared at that time, under the form of travellers, to examine and see of himself how great the insolence and wickedness of the inhabitants of Sodom were. *Descendam & videbo, utrum clamorem, qui venit ad me, opere compleverint ;* as Homer says of his Gods,

Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

#### V. The virtues of a good Prince.

I shall point out only a few of these, and touch slightly upon them. They are all included in the following advice, which a Prince gives to his son,

<sup>c</sup> Ἀπὸν ἀριστεύειν, καὶ ὑπείροχον ἔμμεναι ἄλλων,

“ In every thing to excel, and surpass all others.”

#### Love of Piety and Justice.

<sup>d</sup> ’Tis this virtue makes Princes great, and people happy. “ A King who reigns over several nations

<sup>a</sup> Ode xvii. 485.

<sup>b</sup> Hospitalitatem nolite oblivisci ; per hanc enim latuerunt quidem, angelis hospitio receptis.

Heb. xiii. 2. Δία ταύτης γὰρ ἔλαθον τινες ξενιστῆς ἀγγέλους.

<sup>c</sup> Il. vi. 208.

<sup>d</sup> Od. xix. 106, 114.

“ with

“ with piety, makes justice flourish, under his go-  
 “ vernment the fields are covered with plentiful har-  
 “ vests, the trees loaden with fruit, the flocks fruit-  
 “ ful, the sea abounding in fish, and the people al-  
 “ ways happy ; for these are the happy effects of a  
 “ just and pious government.”

*Intrepidity founded upon confidence in God.*

“ — “ Or if all Greece retire,  
 “ Myself will stay, ’till Troy or I expire ;  
 “ Myself and Sthenelus will fight for fame,  
 “ God bad us fight, and ’twas with God we came.”

POPE.

’Tis Diomede that talks thus. With what reso-  
 lution, and greatness of soul ! The whole army is in  
 consternation. The general himself orders them to  
 retire. He remains intrepid, and will stay with Sthe-  
 nelus alone. Methinks I hear the renowned Matta-  
 thias, declaring that though all the world were to  
 obey the impious orders of King Antiochus, he and  
 his family would not forsake the law of the Lord.  
 ‘ *Et si omnes gentes regi Antiocho obediunt . . . . . ego,*  
 ‘ *& filii mei, & fratres mei, obediemus legi patrum*  
*nostrorum.*

*Prudence. Wisdom.*

The principal design of the Odysses is to shew  
 how necessary this virtue is to a Prince. ’Tis by pru-  
 dence Ulysses puts an end to the Trojan war ; and  
 \* Tully observes, that for this reason Homer gives  
 the epithet of *πολίπορος*, i. e. *a destroyer of cities*,  
 not to Ajax or Achilles, but to the prudent Ulysses.  
 Tully however is mistaken, for Homer gives this  
 epithet several times to Achilles.

\* Il. ix. 46, 49.

† 1 Mac. ii. 19, 20.

‡ Itaque Homerus non Ajacem,

nec Achillem, sed Ulysses appellavit *πολίπορον*. Epist. Famil.

Lib. x. 13.

*Sincerity.*

## Sincerity. Integrity.

It has been said, that if truth were to be banished the rest of the earth, it ought to be found upon the lips of a King. He must therefore not only abhor perjury, but all falshood and dissimulation. *The man that thinks one thing, and speaks another, I hate, says Achilles, like the gates of hell.*

Εχθρὸς γὰρ μοι κῆτος ὁμῶς αἰῶας πόκησιν  
 Ὅσχι' ἔμερον μὲν κεύθει ἐνὶ φρεσὶν, ἄλλο δὲ βάζει.

'Twas what the Scripture calls having two tongues, *bilingues*, or two hearts, *in corde & corde locuti sunt*, a very beautiful expression; worldly men have two hearts, the one they shew, the other they conceal. In this they think themselves prudent, but in what confusion are they, when their double-dealing is discovered? *Os bilingue detestor*. "I hate a double tongue," says the wiseman in the very passage where he is teaching Kings how to govern wisely.

## Gentleness. Docility.

I have joined these two qualifications together, though different in themselves, because the one naturally leads to the other. Gentleness gives a check to the transports of rage in a Prince, and makes him avoid a great many faults. Docility inclines him to take advice, to follow it, to renounce his own views when better are laid before him, to retract what he has done when convinced that he has gone too far, and to make amends for the faults he has committed through haste or passion.

The whole Iliad, which is formed upon the anger of Achilles and the miseries it brought upon the Greeks, is a very useful lesson to Princes: Though Achilles made little use of the advice his father gave him, when he set out for the siege of Troy.

“ b My

“<sup>h</sup> My child, with strength, with glory and success,  
 “ Thy arms may Juno and Minerva bless.  
 “ Trust that to heaven ; but thou thy cares engage  
 “ To calm thy passions, and subdue thy rage ;  
 “ From gentler manners let thy glory grow,  
 “ And shun contention, the sure source of woe ;  
 “ That young and old may in thy praise combine,  
 “ The virtues of humanity be thine.” POPE,

<sup>i</sup> Achilles, who to satisfy his resentment, had suffered the best of his friends to perish almost before his sight, at last acknowledged and lamented, though too late, the fatal effects of a passion, which, though sweet as honey at the first, occasions bitterness and grief in its continuance, and still encreases, unless checked in its infancy.

“ ——— But oh, ye gracious powers above,  
 “ Wrath and revenge from men and Gods remove ;  
 “ Far, far too dear to every mortal breast,  
 “ Sweet to the soul, as honey to the taste ;  
 “ Gath’ring like vapours of a noxious kind  
 “ From fiery blood, and dark’ning all the mind.  
 “ Me Agamemnon urg’d to deadly hate,  
 “ ’Tis past——I quell it ; I resign to fate.”  
 POPE.

We must justly here apply what <sup>k</sup> Quintus Curtius says upon the death of Clitus, which occasioned so severe a repentance in Alexander, who had slain him in the excess of his passion. *Male humanis ingeniis natura consuluit, quòd plerumque non futura, sed transacta perpendimus. Quippe rex, posteaquam ira mente decesserat, etiam ebrietate discussa, magnitudinem facinoris serà æstimatione pensavit.*

The first degree of virtue is to commit no faults ; the second, is to suffer ourselves at least to be made sensible of them, and not to be ashamed of amending

<sup>h</sup> Il. ix. 254.—258.

<sup>i</sup> Il. xviii. 97.—113.

<sup>k</sup> Quint. Curt. Lib. viii. c. 2.



them. This useful lesson Ulysses ventured to give Agamemnon the King of Kings, and the last heard it with great docility.

- "<sup>1</sup> Stretch not henceforth, O Prince, thy sov'reign  
 " might,  
 " Beyond the bounds of reason and of right ;  
 " 'Tis the chief praise, that e'er to Kings belong'd,  
 " To right with justice whom with power they  
 " wrong'd.  
 " To him the Monarch. Just is thy decree,  
 " Thy words give joy, and wisdom breathes in thee.  
 " Each due atonement gladly I prepare." POPE.

*Vigilance.*

I shall close the qualifications of a Prince with this. Kings are called in Homer *the shepherds of the people*, ποιμένες λαῶν ; and we know the principal duty of a shepherd is to watch over his flock. Hence that beautiful sentence in Homer,

<sup>m</sup> Οὐ χρεὶ παννύχιον εὔδειν βελήφορον ἄνδρα,  
<sup>n</sup> Ω λαοίτ' ἐπιτίτρεφάσαι, καὶ τόσσα μέμηλε.

- " Ill fits a chief, who mighty nations guides,  
 " Directs in council, and in war presides,  
 " To whom it's safety a whole people owes,  
 " To waste long nights in indolent repose."

POPE.

Homer in the <sup>n</sup> *Odyssæy* still better proves this truth by two ingenious fictions. *Æolus*, the King and guardian of the winds, had delivered them all to Ulysses inclosed and pent up in a vessel, except *Zephyrus*, which was favourable to him. His companions judging it to be gold, open the vessel, whilst he slept: and the winds being thus set at liberty raised an horrible tempest. ° Upon another occasion, as

<sup>1</sup> Il. xix. 181.—188.

<sup>m</sup> Il. xi. 24, 25.

<sup>n</sup> Od. Lib. x.

° Od. Lib. xii.

Ulysses was asleep, his attendants killed the oxen of the sun, which occasioned their destruction.

But I must not confine the character of *shepherds of the people*, which Homer gives to Kings, to bare vigilance. This beautiful image is of larger extent, and lays before us a much higher idea of the duties of royalty. By this one word Homer meant to instruct a Prince, that he ought to cherish his subjects, to be solicitous in procuring for them all proper advantages, to prefer their happiness to his own, to devote himself entirely to them, and not them to him, to protect them with vigour and courage, and cover them, if necessary, with his own person. Tully in the beautiful letter to his brother Quintus lays down the same principle, and seems to found it upon the same comparison<sup>p</sup>. “The end of every one, who commands over others, says he, is to make those happy whom he governs.” And this rule he does not confine to such as have authority over allies or citizens; but declares that whoever has the care of slaves, or even cattle, should employ himself solely in promoting of their interest and advantage.

## VI. Ingenious Fictions.

The poems of Homer abound in fictions, which under the cover of a well invented fable conceal important truths, and very useful instructions for the conduct of life. I shall mention but two.

### C I R C E.

<sup>q</sup> The companions of Ulysses were so imprudent as to enter into the habitation of this dangerous Goddess without any precaution. She gives them at first

<sup>p</sup> Ac mihi quidem videntur huc omnia esse referenda ab iis qui præfunt aliis, ut ii, qui in eorum imperio erunt, sint quam beatissimi. . . . Est autem non modo ejus qui sociis & civibus, sed etiam ejus qui servis, qui multis pecudibus præsit, eorum quibus præsit commodis utilitatique servire. Cic. Lib. 1. Epist. 1. ad Quint. frat.

<sup>q</sup> Od. Lib. x.

a kind reception, sets victuals before them, and presents them with delicious wine, but secretly mingles a poison with all she gives, which had the power to make them absolutely lose all remembrance of their country. She then gives them a stroke with her wand, and they are all changed into hogs, driven into the stable, and reduced to the life and condition of beasts. Here we have a lively image of the sorrowful estate a man is brought into, who gives himself up intirely to pleasure. 'Tis true Ulysses escapes the dangerous allurements of Circe. He was only exposed to them through the necessity of delivering his companions, and Mercury came expressly to shew him a root, which alone was capable of preserving him from the fatal poison of that Goddess. Horace seems to suppose that he did not drink with his companions of the liquor which Circe offered him; but in this he is contradicted by Homer. His lines are too beautiful to be here omitted.

\* Sirenum voces & Circes pocula nosti;  
 Quæ si cum fociis stultus cupidusque bibisset,  
 Sub domina meretrice fuisset turpis & excors,  
 Vixisset canis immundus, vel amica luto sus.

#### THE SIRENS.

† Homer by this ingenious fable, which is one of the most beautiful in all antiquity, has designed to let us know that there are pleasures, which seem very innocent, that are yet very dangerous. The Sirens were a kind of sea-nymphs, who by the sweetness of their voices and the harmony of their songs drew all such, as had the curiosity to hear them, into a precipice. For which reason the poet Martial calls them very elegantly *the pleasing pain, the cruel joy, and the agreeable destruction of travellers.*

\* Hor. epist. ii. lib. i.

† Od. lib. xii.

Sirenas, hilarem navigantium poenam,  
 Blandasque mortes, gaudiumque crudele,  
 Quas nemo quondam deferebat auditas,  
 Fallax Ulysses dicitur reliquisse.

Ulysses, informed of the danger he was going to be exposed to, had very prudently closed the ears of all his companions with wax, and caused himself to be fast bound to the mast of a ship, that he might be in a condition of hearing the Sirens without danger. When he was nigh the place of their abode, *Draw near*, said they to him, *draw near, thou generous Prince, who deservest such high commendations, and art the ornament and glory of the Greeks.* Thus the first allurements, which seldom fails to move, we see, was praise, and flattery. *Hearken to our voice. No traveller ever passed this way without lending an ear to the harmony of our concerts.* 'Tis very natural for persons fatigued with a long voyage to comply with so innocent a diversion. And the example of all the others, who had indulged themselves in it, was a fresh reason for the compliance. *Whoever has heard us, has gone away both instructed and charmed with our songs.* They raise at once the curiosity of the mind, and attract the senses by the allurements of pleasure. What was there criminal in all this? Or what appearance even of danger? And yet Ulysses had been undone, if his companions had given credit to them, and untied him. Conquered by the charms of their voices, he no longer remembered his former resolutions, nor even the orders himself had given to keep fast his bands. He had sav'd his companions by his prudence, in stopping their ears with wax, and they saved him in their turn by their necessary refusal to obey him. There are no other means of escaping the allurements of pleasure and ease, those dangerous Sirens to youth, but by stopping the ears, and flying from them like the companions of Ulysses, or by being tied down like Ulysses himself.



## ARTICLE the THIRD.

*Of the Gods and Religion.*

Nothing is more proper to convince us, into what extravagancies the mind of man is capable of falling, when estranged from the true religion, than the description Homer gives us of the Gods of Paganism. It must be owned, he gives us a strange idea of them. They fall together by the ears, reproach and scandalously abuse one another. They enter into leagues, and engage in opposite parties against each other. Some of them are wounded in their contests with men, and all ready to perish. Lying, tricking, and thieving are genteel practices among them. Adultery, incest, and the most detestable crimes lose all their blackness in heaven, and are had in honour there. Homer has not only ascribed all the weaknesses of human nature to his Gods, but all human passions and vices; whereas he should rather, as Tully has observed, have raised men to the perfections of the Gods. *Humana ad deos transtulit, divina mallet ad nos.* For this reason, as we have already observed, Plato banished him his commonwealth, as offending against the Majesty of heaven; and Pythagoras said, he was cruelly tormented in hell for having inserted such impious fictions in his poems. But, as Aristotle has remarked, he only followed herein the vulgar opinion. And such extravagances shew how much we stand indebted to our deliverer.

However amidst so thick a gloom we have some sparks of light, which are sufficiently capable to illuminate the mind, some precious remains of primitive truths originally imprinted in the heart of man by the author of nature, and preserved by a constant and universal tradition, notwithstanding the general corruption. And we ought to be particularly careful to make youth take notice of these fundamental principles

ples of religion. I shall here mention only a few of the most important.

I. *One only supreme God, omnipotent, and the author of Fate.*

Notwithstanding the monstrous multiplicity of Homer's Gods, he plainly acknowledges one first Being, a superior God, upon whom all the other Gods depended. Jupiter speaks and acts every where as absolute, and infinitely superior to all the other Gods in power and authority, as able by a word to cast them all out of heaven, and plunge them into the depths of Tartarus, and as having executed this vengeance upon some of them ; whilst all of them own his superiority and independence. One single passage will suffice to shew the idea, which the ancients conceive of Jupiter.

" <sup>t</sup> Aurora now, fair daughter of the dawn,  
 " Sprinkled with rosy light the dewy lawn ;  
 " When Jove conven'd the senate of the skies,  
 " Where high Olympus cloudy tops arise,  
 " The fire of Gods his awful silence broke,  
 " The heavens attentive trembled, as he spoke.  
 " Celestial states, immortal Gods, give ear,  
 " Hear our decree, and reverence what you hear ;  
 " The fix'd decree, which not all heaven can move,  
 " Thou Fate! fulfil it ; and ye powers approve !  
 " What God but enters yon' forbidden field,  
 " Who yields assistance, or but wills to yield ;  
 " Back to the skies with shame he shall be driven  
 " Gash'd with dishonest wounds, the scorn of heaven ;  
 " Or far, oh far from steep Olympus thrown,  
 " Low in the dark Tartarean gulph shall groan,  
 " With burning chains fix'd to the brazen floors,  
 " And lock'd by hell's inexorable doors ;  
 " " As deep beneath th' infernal centre hurl'd,  
 " As from that centre to th' ætherial world.

<sup>t</sup> Il. viii. l. . . . . 32.

" Porta adversa, ingens, solidoque adamante columnæ.  
 Bis paret in preceps tantùm, tenditque sub umbras,  
 Quantus ad æthereum cœli suspectus Olympum.

VIRG.  
 " Let

- " Let him, who tempts me, dread those dire Abodes ;  
 " And know th' Almighty is the God of Gods.  
 " League all your forces then, ye pow'rs above,  
 " Join all, and try th' omnipotence of Jove :  
 " Let down our golden, everlasting chain,  
 " Whose strong embrace holds heav'n, and earth,  
     " and main :  
 " Strive all, of mortal and immortal birth,  
 " To drag by this the thund'rer down to earth :  
 " Ye strive in vain ? If I but stretch this hand,  
 " I heave the Gods, the Ocean and the land,  
 " I fix the chain to great Olympus height,  
 " And the vast world hangs trembling in my sight.  
 " For such I reign, unbounded, and above ;  
 " And such are men and Gods compar'd to Jove.  
 " Th' Almighty spoke, nor durst the pow'rs reply,  
 " A rev'rend horror silenc'd all the sky ;  
 " Trembling they stood before their sov'reign's look.

POPE.

After this we must not be surprized that the poet represents Jupiter as the author of fate, which is no other than a law proceeding from him, to which every thing in heaven and earth is subject. \* Fate according to Homer is the decree of Jupiter, Διὸς βουλή. This decree fixes events, and is properly that necessity, that inviolable law, by which Jupiter himself is bound. And as a proof, that this is Homer's doctrine, we may urge, that he has never once mentioned *fortune*, τύχη and consequently that blind divinity adored in after ages was not known in his time.

## II. *A providence, presiding over all, and governing all.*

The notion, which the Heathens had of a Providence, that governs and presides over all things, even the smallest events, and consequently condescends to take cognizance of every particular circumstance, must have been the effect of a tradition as old as the world, and derived from revelation.

\* M. Boivin, Apol. d'Hom.

<sup>y</sup> The good shepherd Eumæus ascribes the happy success of his cares to the protection of God, *who blessed his labour and every thing committed to his trust.* In the same manner Laban says to Jacob, <sup>z</sup> *I have learned by experience that the Lord hath blessed me for thy sake*; one would think it was he that was talking.

<sup>a</sup> Ulysses owns, that *it was God who had sent him plenty of game.* And according to the same principles of theology Jacob tells his father, who was surprized his son should so soon be returned from hunting, <sup>b</sup> *that the Lord had brought the venison to him.*

That Fate or Providence extends its care to animals may be deduced from a principle, that prevailed in Homer's time. Speaking of a dove, he says, <sup>c</sup> *that Fate would not suffer it to be taken.* And we all know what Jesus Christ has said upon the same subject, <sup>d</sup> *that a sparrow shall not fall to the ground without your Father.*

After this we must not be surprized, that Homer should make all the events which happen to mankind to depend upon Providence, even to the express moment of their falling out, as in the case of Ulysses's stay in the isle of Ogygia, <sup>e</sup> *from whence he was not to depart, 'till the time fixed by the Gods for his return to Ithaca.*

There is nothing, wherein chance seems so much to prevail, as the casting of lots. Yet the decision was ascribed to Jupiter, since prayers were offered up to him for the success of it; <sup>f</sup> as when the lots were cast, who should fight with Hector. The same is very exactly expressed in Scripture: <sup>g</sup> *The lot is cast into the lap, but the whole disposing thereof is of the Lord.*

Homer describes this watchful care of Providence over mankind in an admirable manner by the ingenious fiction of two urns, to shew that Providence alone directs and dispenses good and evil.

<sup>y</sup> Od. xiv. 65.

<sup>z</sup> Gen. xxx. 27.

<sup>a</sup> Od. ix. 158.

<sup>b</sup> Gen. xxvii. 20.

<sup>c</sup> Il. xxi. 495.

<sup>d</sup> Matt. x. 29.

<sup>e</sup> Od. i. 17.

<sup>f</sup> Il. vii. 179.

<sup>g</sup> Prov. xvi. 33.



—“<sup>h</sup> Man is born to bear  
 “ Such is, alas! the Gods severe decree,  
 “ They, only they are blest, and only free.  
 “ Two urns by Jove’s high throne have ever stood,  
 “ The source of evil one, and one of good ;  
 “ From thence the cup of mortal men he fills,  
 “ Blessings to these, to those distributes ills;  
 “ To most he mingles both : The wretch, decreed  
 “ To taste the bad unmix’d, is curst indeed ;  
 “ Pursu’d by wrongs, by meager famine driven,  
 “ He wanders outcast both of earth and heaven.” POPE.

The poet by a second fiction, no less noble than the foregoing, shews that this dispensation of good and evil is carried on with the utmost equity, <sup>1</sup> by putting golden scales into the hands of Jupiter, wherein he weighs the fate of mortals, which denotes that ’tis Providence, which presides over all events, distributes corrections and rewards, determines the time and measure, and that its decrees are always founded upon justice. This the Scripture expresses in one word in a lively manner, <sup>k</sup> *Pondus & statera judicium Domini*, “The judgments of the Lord are a weight and balance.” And we see a terrible example of it in Belshazzar, who being weighed in the balances, was found wanting. <sup>l</sup> *Appensus es in statera, & inventus es minus habens.*

But to conclude, though these sentiments of Homer concerning Providence be very just and beautiful, yet we must not imagine that the poet keeps always up to this exactness, and thinks always right upon this subject. His Jupiter is not capable of a continual attention, and whether diverted by different objects, weariness, or want of rest, his eyes are not constantly fixed upon all that passes. <sup>m</sup> Neptune, who was watchful for an opportunity to assist the Greeks, lays hold of a favourable moment, when Jupiter’s eyes were drawn off from Troy. <sup>n</sup> Juno had found means to

<sup>h</sup> Il. xxiv. 525 — 533.

<sup>i</sup> Il. viii. 69. & xxii. 209,

<sup>k</sup> Prov. xvi. 11.

<sup>l</sup> Dan. v. 27.

<sup>m</sup> Il. xiii. 1. &c.

<sup>n</sup> Il. xiv. 250.

lay him asleep, that during his repose he might raise a storm against Hercules ; and ° long before he knew how to deceive him, by favoring the birth of Eurystheus, who thereby became master of Hercules against Jupiter's intention. In heathen authors the light is always obscured with darkness.

3. *All our benefits, abilities, and success come from God.*

This fundamental truth of religion is so conspicuous every where in Homer, that it would be a very blameable negligence not to take notice of it with care. I shall here point out only the passages.

<sup>P</sup> According to Homer every thing in general is derived from the Gods. A man cannot be happy, unless they shed a blessing upon his birth and marriage, the two most considerable periods of his life. A prudent and discreet wife, capable of governing her household well is their gift ; and 'tis from them we must expect the most agreeable fruits of marriage, to wit, wife and virtuous children.

<sup>Q</sup> The choice men make of different professions, though led to them by their natural inclinations, proceeds from God. 'Tis with this view he dispenses different talents amongst mankind ; to some he distributes the gift of eloquence, to others the gift of musick, in which poetry is included ; to one he gives courage, to another wisdom.

<sup>r</sup> 'Tis evident, says Ulysses, the Gods do not grant every advantage to the same man. There are some, who are not favored in point of beauty and stature, but in return the Gods gives them an excellent talent in speaking, which raises them far above the rest of mankind, and makes them be rewarded as a kind of divinities. Others on the contrary may seem to contend with the immortal Gods for beauty, but their beauty is mute and stupid, and they may be said to be bodies without souls.

° Il. xix. 95.

<sup>P</sup> Od. iv. 208, 211. & l. xv.

<sup>Q</sup> Od. xiv. 227.

<sup>r</sup> Od. viii. 167—177.

'Tis God, who inspires the words of the wise, and gives them the power to persuade. Achilles remained inflexible to the remonstrances of the three delegates. Nestor does not lose all hope hereupon, but exhorts Patroclus to attempt again to prevail upon him. "Try by your advice to conquer the too obstinate resentment of the great Achilles. Who knows but some favouring God may give you the power of moving and persuading him?"

'Tis God, who gives reputation, renown, and glory. *Εκ δὲ Διὸς τιμὴ καὶ κῆδος ὀπρῶται*<sup>u</sup>. "Jupiter gives and takes courage away from men, as he pleases. He is Lord, and all depends upon him." "The Gods hold victory in their hands, and dispose of it as they think fit." These maxims are scattered throughout Homer, and all his heroes seem thoroughly convinced of them. \* Hector, who had ever been intrepid, quits the field, because Jupiter has taken from him his strength and courage, and gives this reason for his flight<sup>v</sup>.

"I joy to mingle where the battle bleeds,  
"And hear the thunder of the sounding steeds.  
"But Jove's high will is ever uncontroll'd,  
"The strong he withers, and confounds the bold;  
"Now crowns with fame the mighty man, and now  
"Strikes the fresh garland from the victor's brow.

POPE.

<sup>z</sup> The same maxim is found word for word in the preceding book.

So likewise of wisdom. It can proceed only from God. 'Tis he alone can open the eyes of men, and disperse the darkness that furrounds them. This is the frequent subject of the royal prophet's petition: *Illumina oculos meos . . . . Revela oculos meos*. And this truth the poet would insinuate to us, <sup>a</sup> when he says that Mi-

<sup>u</sup> Il. xi. 771.

<sup>v</sup> Il. xvii. 175, 178.

<sup>z</sup> Il. i. 27, 29. and xvii. 252.

<sup>a</sup> Il. xvi. 688.

<sup>a</sup> Il. xx. 247. and vii. 101.

<sup>a</sup> Il. v. 127.

<sup>a</sup> Il. xvi. 636.

nerva purged the eyes of Diomede of the mists, that covered them. The same Goddess in another place produces a quite different effect. <sup>b</sup> Two opinions were proposed in the assembly of the Trojans. The advice of Hector, which was very bad and pernicious, was in general applauded and followed, without any one's giving the least attention to the counsel of Polydamas, which was very salutary. And the reason given for it by the poet, is that Minerva had deprived them of their wisdom and understanding. <sup>c</sup> Thus David offered up a petition in these beautiful words, *O Lord, I pray thee, turn the counsel of Achitophel into foolishness.* And in this sense Penelope <sup>d</sup> says to Eurycleus, "Till now, says she, you have been a pattern of prudence and discretion. The Gods must have suddenly confounded your senses: For it depends upon them to change a wise man into a fool, and a fool into a person of understanding."

#### 4. Consequences of the preceding truth.

As all is derived from the Gods, we must not be vain of the talents, which they have given us. This Agamemnon represents to Achilles, whose courage made him haughty and intractable, when he says to him,

"<sup>e</sup> Strife and debate thy restless soul employ,  
 " And wars and horrors are thy savage joy.  
 " If thou hast strength, 'twas heav'n that strength be-  
 " stow'd,  
 " For know vain man! thy valour is from God. POPE.

Thus he lets him know, that nothing could be more ridiculous or unjust, than to grow haughty upon a borrowed qualification. St. Paul says the same thing more expressly. <sup>f</sup> *What hast thou that thou*

<sup>b</sup> Il. xviii. 10 — 313.

<sup>c</sup> 2 Reg. xv. 37.

<sup>d</sup> Od. xxiii. 10, 14.

<sup>e</sup> Il. i. 177, 178.

<sup>f</sup> 1 Cor. iv. 7.



*didst not receive? Now if thou didst receive it, why dost thou glory as if thou hadst not received it?*

If all comes from the Gods, we must expect every thing at their hands, and place a full confidence in them. <sup>a</sup> Diomede looks upon his own courage as vain, and owns that all the efforts of the Greeks will prove unsuccessful, because Jupiter favours the Trojans, and was resolved to give them the victory; <sup>b</sup> but he also hopes to conquer Hector, if some God assist him. And Hector himself places all his expectations in the assistance of the Gods. Thus says he to Achilles,

“ I know thy force to mine superior far,  
 “ But heaven alone confers success in war:  
 “ Mean as I am, the Gods may guide my dart,  
 “ And give it entrance in a braver heart. POPE.

<sup>c</sup> Ulysses observing his son terrified with the design he had of falling upon the Princes, who were many in number, without any other than his assistance, says to him, “ Do you think the Goddess Minerva and her father Jupiter are not a sufficient help; or shall we seek for any other?” And in another place <sup>d</sup> he speaks with still more assurance, “ If you vouchsafe to assist me, O great Minerva, were there three hundred of them, I would attack them in my single person, and am sure to conquer.” ’Tis the very language of David. <sup>e</sup> *Though an host of men were laid against me, yet shall not my heart be afraid; and though there rose up war against me, yet will I put my trust in him.*

If all comes from the Gods, we must address ourselves to them by prayer, in order to obtain the benefits we stand in need of. There is scarce a page in Homer, which does not inculcate this truth. If a well-thrown spear strikes where ’tis aimed; if a voyage succeeds, or a discourse makes an impression upon the

<sup>a</sup> Il. xi. 317. and 365.

<sup>b</sup> Il. xx. 434, &c.

<sup>c</sup> Od. xvi. 260. \*

<sup>d</sup> Od. xiii. 389—391.

<sup>e</sup> Psal. xxvii. 3.

hearers minds; if an enemy is cast to the ground, or in short any circumstance of advantage be gained in any point whatsoever, the whole success is ascribed to prayer; and on the other hand we see several fail of victory, for want of having prayed to the Gods.

And here I must beg leave to transcribe at large what Homer says of the prevalence and efficacy of prayers with the Gods, and set down the admirable character he gives of them. 'Tis in the ninth book of the Iliad, where Phoenix endeavours to appease the inflexible rage of Achilles.

“<sup>m</sup> Now be thy rage, thy fatal rage resign'd;  
 “ A cruel heart ill suits a manly mind:  
 “ The Gods (the only great, and only wise)  
 “ Are mov'd by off'rings, vows, and sacrifice:  
 “ Offending man their high compassion wins,  
 “ And daily pray'rs atone for daily sins.  
 “ Prayers are Jove's daughters, of celestial race,  
 “ Lame are their feet, and wrinkled is their face;  
 “ With humble mien, and with dejected eyes,  
 “ Constant they follow, where injustice flies;  
 “ Injustice swift, erect, and unconfin'd,  
 “ Sweeps the wide earth, and tramples o'er mankind,  
 “ While pray'rs to heal her wrongs move slow behind.  
 “ Who hears those daughters of almighty Jove,  
 “ From him they meditate the throne above:  
 “ When man rejects the humble suit they make,  
 “ The fire revenges for the daughter's sake;  
 “ From Jove commission'd, fierce injustice then  
 “ Descends, to punish unrelenting men.  
 “ Oh let not headlong passion bear the sway,  
 “ These reconciling Goddesses obey:  
 “ Due honours to the seed of Jove belong,  
 “ Due honours calm the fierce, and bind the strong.  
 POPE.

It will be a pleasure to see here Madam Dacier's reflections upon this passage of Homer, which is one of the most beautiful to be found in ancient authors.

In all the fine poetry we have, says she, I do not think there is any thing more noble, more poetical, and more happily imagined than this fiction, which gives persons to prayers and injury, by giving them all the qualities, sentiments, and features of those who offer injuries, or have recourse to prayers.

*Prayers are Jove's daughters.* For 'tis God, who inspires prayers, and teaches men to pray.

*Lame are their feet and wrinkled is their face.* Those who pray have one knee on the ground, and the face wrinkled and bathed in tears; they dare not lift up their eyes, but are trembling and dejected.

*Injustice swift, &c.* This Goddess is called *Ate* in the Greek. And we have a beautiful description of her in the nineteenth book of the *Iliad*, which the reader may consult. Lightfooted injury goes foremost; for the violent and hasty are quick in doing evil; humble prayer follows her, and nothing but prayer can repair the mischiefs injury has done.

*Who hears, &c.* Here we have a great truth clearly expressed, whoever would be heard by the Gods, and obtain pardon, must hear the prayers of men who have offended him, and pardon the offence.

*When man rejects, &c.* How fine is this return? Prayers naturally follow injury, to cure the ills she has done; but when men scorn and reject prayers, injury follows them in her turn to revenge them, and this she does by the command of Jupiter himself, who makes use of her to execute the orders of his justice.

I must farther take notice, before I conclude this article, that 'tis principally from the subject here treated of, that we may discern, to what darkness mankind have been abandoned since the fall. The Heathens generally attributed to God alone all the benefits they enjoyed, except that only which depends most upon him, is preferable to all the rest, and properly speaking alone deserves the name, I mean virtue. For which reason, they applied to the Gods for every other advantage

vantage, <sup>n</sup> as Tully observes, but had recourse only to themselves for virtue and wisdom: *Judicium hoc omnium mortalium est, fortunam à Deo petendam, à seipso sumendam esse sapientiam.* They were exact in their acknowledgments for every other good they received; but being fully persuaded, that their virtue was owing solely to themselves, they never thought of returning thanks to the Gods for that. *Num quis, quod bonus vir esset, gratias diis egit unquam?* The reader may consult the passage I have quoted from Tully, where this principle is treated of more at large. Horace has abridged it in a single line, where speaking of Jupiter he says,

*Det vitam, det opes; animum æquum mi ipse parabo.*

where he evidently declares, that the advantages, which do not depend upon our will, are in the power of the Gods, but that man has need only of himself to be wise and easy. And 'tis in this sense <sup>o</sup> Homer makes Peleus talk thus to Achilles,

- “ My child, with strength, with glory and success,  
 “ Thy arms may Juno and Minerva bless.  
 “ Trust that to heaven; but thou thy cares engage  
 “ To calm thy passions, and subdue thy rage;

Τέκνον ἐμὸν, κάρλος μὲν Ἀθηναίῃ τε καὶ Ἥρῃ  
 Δώσουσ', αἶψα ἐθέλωσι· σὺ δὲ μεγαλήτορα θυμὸν  
 ἴσχειν ἐν στήθεσσι.

#### V. *The immortality of the soul. Rewards and punishments after death.*

A man must be strangely blind not to discern throughout all Homer that the notion of the soul's immortality was an ancient and universally prevailing opinion in his days. Without mentioning any other proofs, we need only read what he has said of the descent of Ulysses into hell.

The other opinion, which is a consequence of the foregoing, that virtues are rewarded and crimes punish-

<sup>n</sup> Lib. iii. de Nat. Deor. 86, 88.

<sup>o</sup> Il. ix. 254—256.



ed in another life, is as expressly laid down. <sup>p</sup> Homer represents to us Minos in the shades below, with a sceptre in his hand, distributing justice to the dead, assembled in troops around his tribunal, and pronouncing irrevocable judgments, which decide their fate for ever.

<sup>q</sup> His observation concerning the profound gulph of gloomy Tartarus, the frightful caverns of iron and brass, that lie beneath the earth, where the perjured are eternally punished, and into which Jupiter threatens to cast any God, who shall disobey his orders, sufficiently explain what the Heathens thought of the punishments to be suffered in another life.

<sup>r</sup> What the same poet says of the Goddess Ate, the daughter of Jupiter, that dæmon of discord and malediction, whose business was to lay snares, and do mischief to all men, whom the father of the Gods in just resentment had precipitated from heaven, with an oath that she never should return thither; all this, I say, gives us reason to believe, that the story of the apostate angels, the enemies of mankind, who take pains to hurt and destroy them, and are cast down for ever into hell, was not unknown to the ancients.

<sup>p</sup> Od. ix. 567.

<sup>r</sup> Il. xix. 90, &c.

<sup>q</sup> Il. viii. 13—16. and l. iii. 279.



*The End of the* FIRST VOLUME.

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